

FIRST STUDIES

FOR THE
PIANO

ADVANCING TO A HIGH DEGREE OF DEVELOPMENT

BY
RAFAEL JOSEFFY

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FIRST STUDIES
FOR THE
PIANO

First Studies

Advancing to a High Degree
of Development

Erste Studien

bis zur höheren Ausbildung
fortschreitend

RAFAEL JOSEFFY

Position and Movement of the Arm and Hand

(Toneless Exercises)

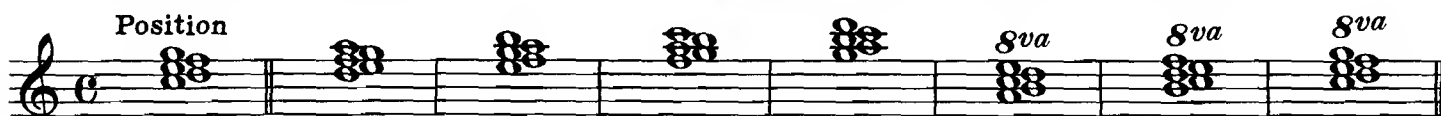
Position und Bewegung des Armes und der Hand

(Tonlose Übungen)

The position and movements of the arm, the hand, and the fingers, demand equal attention.

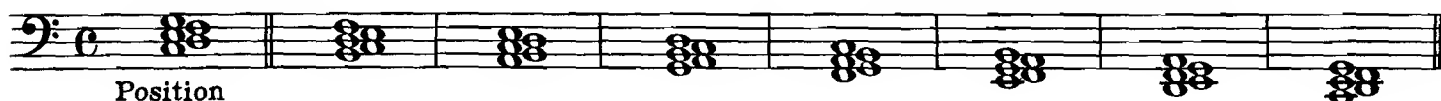
Die Haltung und Bewegungen des Arms, der Hand und Finger erheischen gleiche Aufmerksamkeit.

Position



Quiet gliding to the next keys (positions). Hand and fingers must always be kept in correct position.

Position



L.H. two octaves lower
L.H. zwei Oktaven tiefer



* Moderately slow tempo. The movements swift, but light, and without nervousness. Count "one, two, three, four;" on *one*, hand in lap; on *two*, hand on the keys, where it remains in correct position during *three, four*. Hold and move the arm quietly and steadily.

* Das Zeitmass mässig langsam. Die Bewegungen rasch, doch leicht und ohne Unruhe. Man zähle: eins, zwei, drei, vier; mit *eins* Hand auf dem Knie, mit *zwei* Hand auf den Tasten, auf denen sie während *drei* und *vier* in richtiger Position verbleibt. Ruhige Haltung und Mitbewegung des Arms.



* On *one*, raise the arm (from the shoulder) and the hand, keeping position of forearm and fingers unchanged. During the rests the hand remains above the keys without touching them. (One should feel the weight of the keys under the fingers.) On *four*, a sudden relaxation of tension and light (toneless) downstroke; on *five*, return to the original tone-power by a single pressure-touch.

* Mit *eins* Aufheben des Arms (von der Schulter) und der Hand. Die Position des Vorderarms und der Finger unverändert. In den Pausen bleibt die Hand über den Tasten, ohne dieselben zu berühren. (Man fühle das Gewicht der Tasten unter den Fingern.) Mit *vier* plötzliches Nachlassen der Kraft und leichter (tonloser) Anschlag, mit *fünf* durch einmaligen Druck in den ersten Stärkegrad zurückkehrend.



* On *one*, raise arm, at the same time letting the hand drop slightly, but keeping correct form. The hand must also, when held over the keys, preserve its correct form. Forearm horizontal. Pay special attention to the placing of the fingers; they must neither be stretched out nor have the tips drawn inward, nor should they come together. With the stroke, let the wrist drop.

* *Eins*: Aufheben des Arms mit gleichzeitig etwas fallender Hand, die aber stets eine feste sein muss. Dieselbe soll auch, wenn über den Tasten gehalten, ihre korrekte Haltung bewahren. Vorderarm horizontal. Auf die Stellung der Finger ist besonders zu achten; dieselben dürfen weder ausgestreckt noch ein- bzw. zusammengezogen werden. Mit dem Anschlag, tieferes Handgelenk.



* Throwing the arm towards the wrist. The forearm is not influenced by this movement, and remains in its former position.

* *Werfen* des Armes nach dem Handgelenk. Der Vorderarm wird durch diese Bewegung nicht beeinflusst und verbleibt in seiner vorherigen Lage.



* On *one*, raise the hand from the wrist. The forearm quiet, not moving. During the rests, hand and fingers remain over the keys in unchanged, correct form. On *three*, stroke.

* *Eins*: Aufheben der Hand vom Handgelenk. Der Vorderarm unbewegt, ruhig. In den Pausen bleiben Hand und Finger in unveränderter, richtiger Haltung über den Tasten. *Drei*: Anschlag.



* Movements at beginning and close of playing. On *one*, hand in lap; *two*, bring hand over the keys to be struck (arm-movement, with hand dropping slightly); *three*, hand on keys ready to play; *four*, raise arm and hand.

* Bewegungen beim Beginnen und Schliessen des Spiels. *Eins*: Die Hand auf dem Knie. *Zwei*: Dieselbe nach den anzuschlagenden Tasten (Armbewegung und etwas fallende Hand). *Drei*: Hand auf den Tasten in Spielposition. *Vier*: Aufheben des Arms und der Hand.

Later these exercises are also to be practised *with tone*; to begin with, use the following chord-forms for placing the hand.

Diese Übungen sollen später auch mit Ton studiert werden; man benütze anfangs als Form die Akkorde:



The Downstroke

Exercises with Hand in One Place

At first each hand will practise alone. When beginning to play together, fix the attention (1) wholly on the right hand, letting the left hand "go along," then (2) wholly on the left hand. Do not let the eyes rove restlessly from one hand to the other; this only defeats your aim.

Practise with the wrist slightly lowered.

1. Moderato

a) R. St. R. St. R. St. R. St. R. St.
A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s.

a) Finger-movements swift and precise, not hesitating. Deep touch. Count "one, two." On *one*, the finger is raised; on *two*, the key is struck. (R.: raise; St.: strike.)

Der Anschlag

Übungen mit festliegender Hand

Anfangs wird jede Hand allein geübt. Im ersten Zusammenspiel beobachte man lediglich 1) die rechte Hand und lasse die linke mitgehen; 2) die linke Hand. Man vermeide ein unruhiges und zweckloses von einer auf die andere Hand Sehen-wollen.

Mit etwas tiefem Handgelenk zu üben.

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

b) Count "one, two." At the instant one finger strikes, the next is raised, all through the exercise.

b) Man zähle: *eins, zwei*. Mit dem Anschlage des 1. Fingers wird zugleich der nächstfolgende Finger aufgehoben. In derselben Weise fortzusetzen.

Tenuto

Count "one and, two and, three and, four and." On one, downstroke, on and, raise the same finger; similarly on two and, three and; on four, downstroke, on and, raise the next finger.

Tenuto

Man zähle: Eins und, zwei und, drei und, vier und. Eins: Anschlag, und: Aufheben desselben Fingers. Zwei und, drei und, wie vorher, vier: Anschlag, und: Aufheben des nächstfolgenden Fingers.



Staccato

The fingers strike with precision and spring back quickly, without stroking or "wiping" the keys. Count "one and, two and, three and, four and." On four, tenuto stroke (hold the note down), with simultaneous raising of the next finger.

Staccato

Die Finger schlagen bestimmt an, und springen rasch zurück. Kein Streicheln oder Wischen der Tasten. Man zähle: eins und, zwei und, drei und, vier und. Mit vier: Tenutoanschlag (diese Note wird gehalten) und gleichzeitiges Aufheben des nächstfolgenden Fingers.





The Same Exercise in Thirds

After sufficient preparatory practice, these exercises are also to be studied in thirds and sixths. Take care to raise both fingers exactly together, and to strike both keys at precisely the same instant.

Dieselbe Übung in Terzen

Diese Übungen sind nach genügender technischen Vorbereitung auch in Terzen und Sexten zu studieren. Man achte darauf, dass die beiden Finger gleichmässig aufgehoben werden und streng zusammen anschlagen.



Fourths: Preparatory Exercises for Sixths

Quarten: Vorübungen zu Sexten



For Strengthening the Fifth and
Fourth Fingers

Zur Kräftigung des fünften und
vierten Fingers

Slowly
Langsam

Right hand.
Rechte Hand.

Left hand.
Linke Hand.



* At the instant of raising fingers 1, 2, 3 and 4, the 5th finger presses and holds down its key with a single, firm movement, and holds the key down quietly while the other fingers lightly touch their keys (without sounding the notes) on the counts.

* Mit dem Aufheben der Finger 1, 2, 3, 4 wird der 5. Finger durch eine nur einmalige Bewegung kräftig in die Taste heruntergedrückt und kommt in den Zustand der Ruhe, indem die andern Finger ihre Tasten, doch nur tonlos, wiederberühren.

Same exercise for the 4th finger. Its tip-joint is held vertically.

Dieselbe Übung für den 4ten Finger. Das dritte Glied desselben ist senkrecht zu halten.



Moderato

1. a) *legato*

2. b) *etc.*

3. *staccato*

a) In ascending, hold down the lowest note; in descending, the highest.

b) Observe the rests carefully, and raise the thumb and the 5th finger with precision.

c) Quick, precise downstroke of the middle fingers.

a) Aufwärts ist die untere, abwärts die obere Note zu halten.

b) Auf die Pausen und das genaue Aufheben des Daumens und des 5ten Fingers zu achten.

c) Rascher, bestimmter Anschlag der Mittelfinger.

The Same Exercise in Other Keys

In order to acquire greater freedom in the movements of the hand and fingers, transpose the above exercise into other keys, as follows:

1. G maj., D min., A min. (only white keys).

2. C min., G min., D maj., A maj. (four white keys, the 3d finger on a black key).

3. A♭ maj., G♯ min., D♭ maj., C♯ min. (four black keys, the 3d finger on a white key) The third (and longest) finger must retain its natural position, not being drawn inward. Below is a special exercise for this finger, in which its correct form must be strictly retained.

* Sideways movement of 3d finger.

4. F major and E minor; more difficult because in the former the 4th finger of the r.h., and in the latter that of the l.h., falls on the black key.

5. B♭ major and B minor; observe particularly, that in the former the 5th finger of the l.h. and the thumb of the r.h. fall on black keys, while in the latter the reverse is the case.

Dieselbe Übung in anderen Tonarten

Um grössere Freiheit der Hand- und Fingerbewegungen zu erlangen ist diese Übung auch in andere Tonarten zu transponieren.

1. G-Dur, D-Moll, A-Moll: nur Untertasten.

2. C-Moll, G-Moll, D-Dur, A-Dur: vier Unter- und der 3. Finger auf einer Obertaste.

3. A♭-Dur, G♯-Moll, D♭-Dur, C♯-Moll: vier Ober- und der 3. Finger auf einer Untertaste. Der dritte, längere Finger muss seine natürliche Lage bewahren und darf nicht eingezogen werden. Als besondere Übung für diesen Finger, mit strengem Einhalten seiner richtigen Position:

* Seitenbewegung des 3. Fingers.

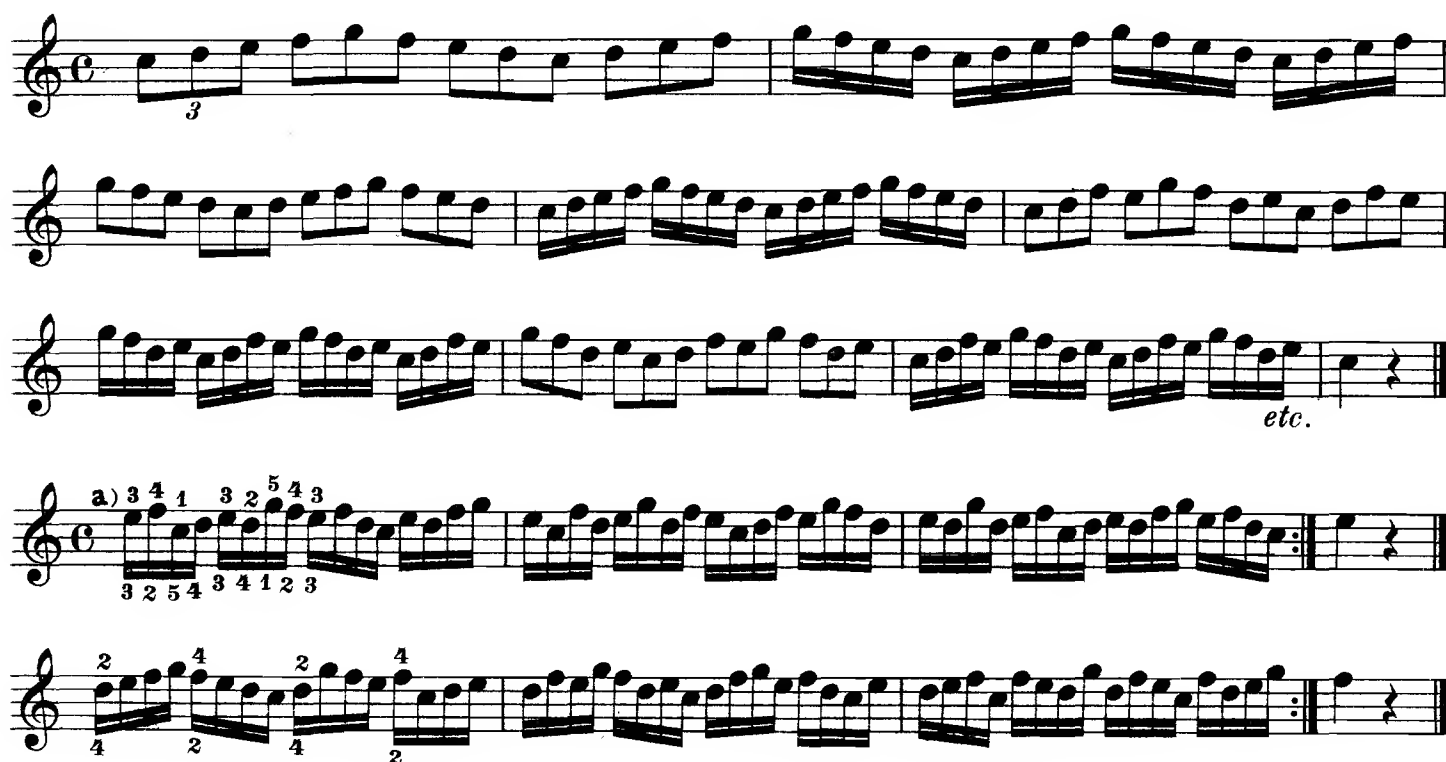
4. F-dur, schwieriger weil in der r.H. und E-Moll, weil in der l.H. der 4. Finger auf der Obertaste benutzt wird.

5. B-Dur, besonders zu beachten, dass der 5. Finger der l.H. und der Daumen der r.H. auf der Obertaste zu benutzen, und H-Moll, woselbst das Entgegengesetzte der Fall.



Increasing the rapidity of the tempo is an important matter. This must not be attempted before the exercise in question has been executed faultlessly in slow tempo. In extended passages, and for the mastery of difficult technical problems, the metronome is of great assistance. Short passages should at first be practised without this aid, to cultivate an exact sense of rhythm. Do not take the tempo twice as fast immediately, but after the eighth-notes practise in triplets at first, then in sixteenths, etc. (The 1st finger is held down till the 5th finger strikes, and *vice versa*; but when playing sixteenth-notes, these fingers are not held down.)

Von Wichtigkeit ist das Steigern des Zeitmasses. An dieses darf erst herangegangen werden, nachdem die betreffende Übung in langsamerem Tempo fehlerfrei ausgeführt wurde. In längeren Sätzen, sowie zur Bewältigung schwieriger technischer Aufgaben, ist der *Metronom* von grossem Nutzen. Kürzere Sätze sollen Anfangs ohne diese Mithilfe geübt werden, zur sichereren Ausbildung des Taktsinnes. Man steigere das Tempo nicht um das Doppelte, sondern übe nach den Achtern zuerst Triolen, darauf Sechzehntel etc. (Der 1. Finger bleibt bis zum Anschlage des 5., sowie der 5. bis zum Anschlage des 1. auf der Taste. Bei den Sechzehnteln werden diese Finger nicht gehalten.)



a) Also start with the middle fingers.

a) Auch mit den Mittelfingern beginnen.

Four-finger Exercise

Vierfinger Übung

1 2 3 4
legato
5 4 3 2

Three-finger Exercise

Dreifinger Übung

1 2 3
legato
5 4 3

3 4 5 2 3 4
3 2 1 4 3 2

Exercises with Hand in One Place

Übungen mit stillstehender Hand

* 1 5
L.H. two octaves lower
L.H. zwei Oktaven tiefer

1 5

* Thumb and 5th finger remain quietly over their keys, and must not move to and fro.

* Der Daumen und 5. Finger bleiben ruhig über ihren Tasten und dürfen sich nicht hin- und herbewegen.



L.H. two octaves
L.H. zwei Oktaven tiefer



Two-finger Exercise
(Slow Trill)

Zweifinger Übung
(Langsamer Triller)

a) *Legato*
mf 1 2

3

3

bis

Raise
2d finger
2. Finger
aufheben

a) At the moment one finger strikes, the next finger should be raised. *In legato*: One finger on the key, the next finger raised. *In staccato*: At the moment the first finger strikes, raise both fingers.

a) Mit dem Anschlag wird zugleich der nächstfolgende Finger aufgehoben. Im *Legato*: Ein Finger auf der Taste, der nächstfolgende gehoben. Im *Staccato*: Mit dem Anschlag des ersten Fingers, beide Finger gehoben.

2 3

3

bis

Raise 3d finger
3. Finger aufheben

3 4

3

bis

Raise 4th finger
4. Finger aufheben

4 5

3

bis

Raise 5th finger
5. Finger aufheben

staccato

3

3

etc.

a) legato

3

3

etc.

a) Later, in legato, six and eight notes to each quarter.

a) Im Legato später sechs und acht Noten auf ein Viertel.



R.H. alone
R.H. allein



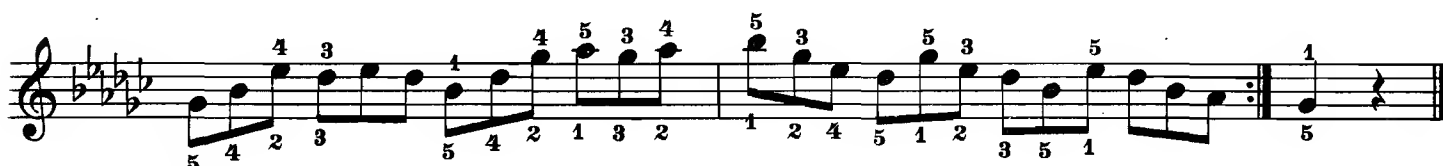
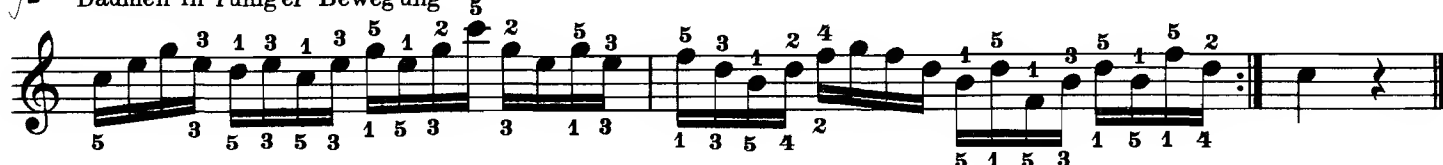
L.H. alone
L.H. allein



A Hold thumb quietly
Daumen in ruhiger Haltung



B Move thumb quietly
Daumen in ruhiger Bewegung



a) The fingers must also learn to move easily and confidently on the black keys, and it is profitable to begin early to practise such exercises. The above exercise, despite the inconvenient stretching of the middle fingers, is not a difficult one. A free and precise downstroke of thumb and 5th finger is a point requiring careful attention.

a) Die Finger müssen sich auch auf Obertasten frei und sicher zu bewegen lernen, und es ist nutzbringend solche Übungen schon frühzeitig zu studieren. Diese Übung ist trotz des unbequemen Spannens in den Mittelfingern keine schwierige. Besondere Aufmerksamkeit verlangt der bestimmte und freie Anschlag des Daumens und des 5. Fingers.

Exercises with Advancing Hand

Übungen mit fortrückender Hand

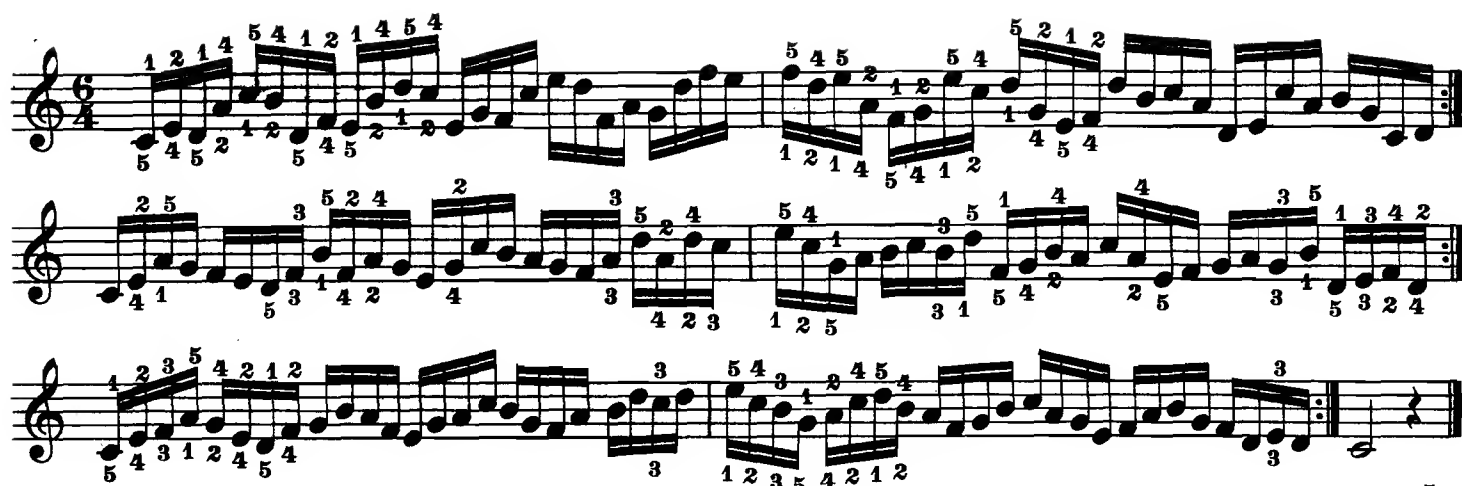
I

To be practised *f* and *p*, also *crescendo* ascending and *diminuendo* descending.

f und *p* zu üben, auch aufwärts *crescendo* und abwärts *diminuendo*.

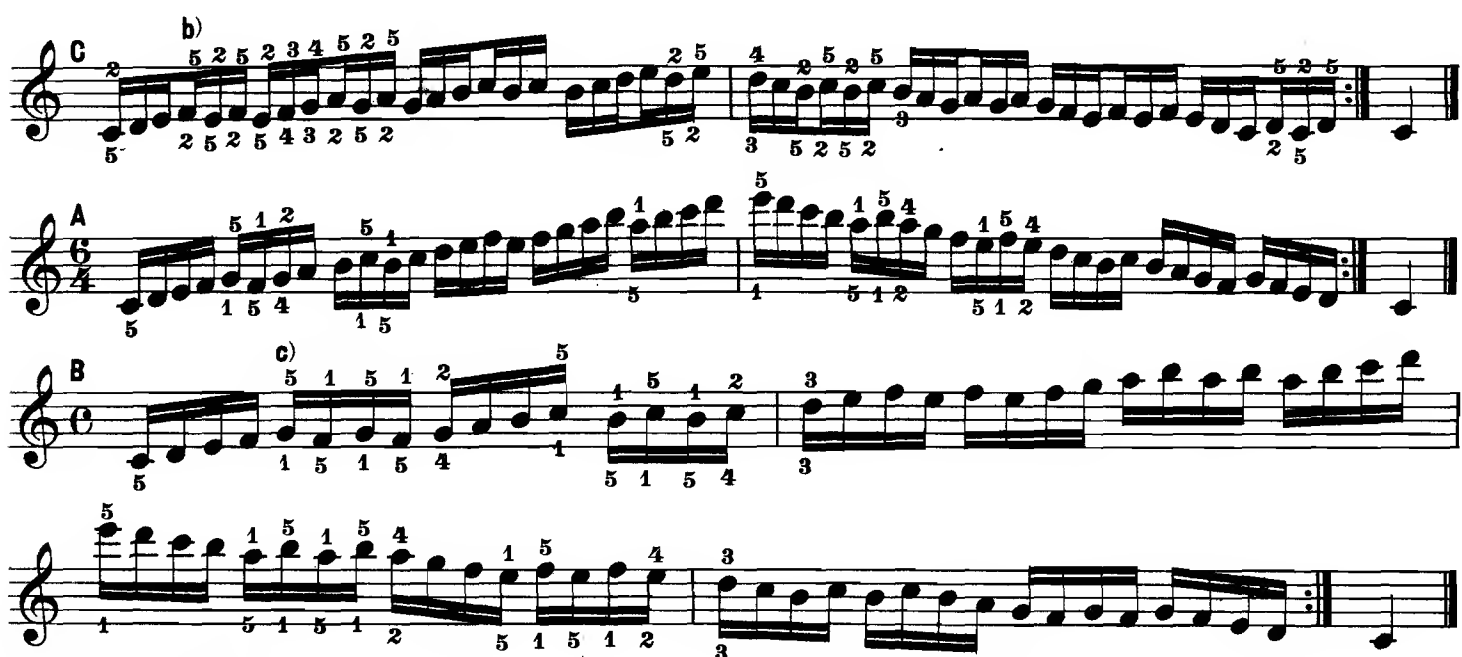
Allegro

The exercises consist of ten staves of music, each containing multiple measures of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Many measures are marked with *etc.* to indicate continuation. The exercises are designed for the right hand and include both ascending and descending passages.



a) Allegro

II



a) At first slowly.

b) and c) Be specially careful to get a smooth legato when fingers 1-5 and 2-5 come in succession.

a) Anfangs langsam.

b) c) Die Verbindung der Finger 2-5 und 1-5 ist besonders zu beobachten.

The page contains two systems of musical exercises, each consisting of two staves. The exercises are labeled A and B.

System 1:

- Exercise A:** A single staff with a treble clef and common time signature. It features a complex sequence of notes with fingerings indicated by numbers 1-5. The sequence starts with a series of ascending and descending eighth notes, followed by a series of chords and single notes.
- Exercise B:** A single staff with a treble clef and common time signature. It features a complex sequence of notes with fingerings indicated by numbers 1-5. The sequence starts with a series of ascending and descending eighth notes, followed by a series of chords and single notes.

System 2:

- Exercise A:** A single staff with a treble clef and common time signature. It features a complex sequence of notes with fingerings indicated by numbers 1-5. The sequence starts with a series of ascending and descending eighth notes, followed by a series of chords and single notes.
- Exercise B:** A single staff with a treble clef and common time signature. It features a complex sequence of notes with fingerings indicated by numbers 1-5. The sequence starts with a series of ascending and descending eighth notes, followed by a series of chords and single notes.

a) An unusual fingering, which must be strictly observed.

a) Ungewöhnlicher Fingersatz, der streng einzuhalten ist.

III

More Difficult Stretches for the Fingers

Mit schwierigerem Spannen
der Finger

Allegro

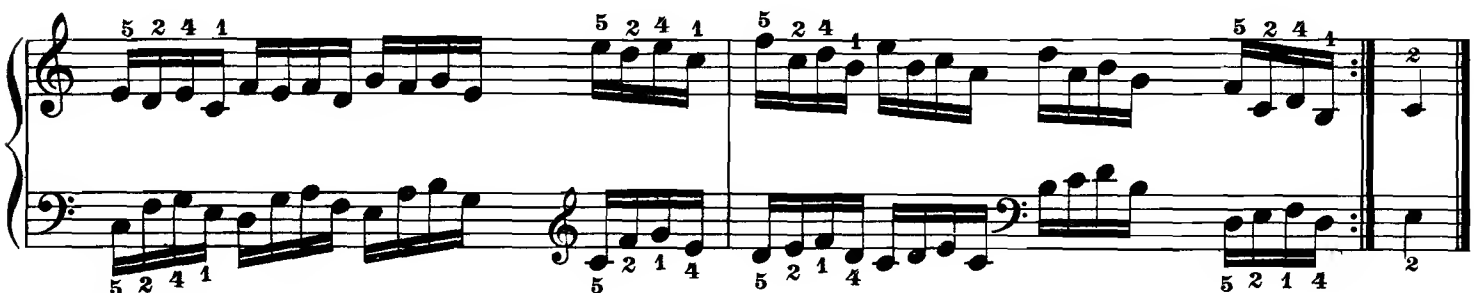
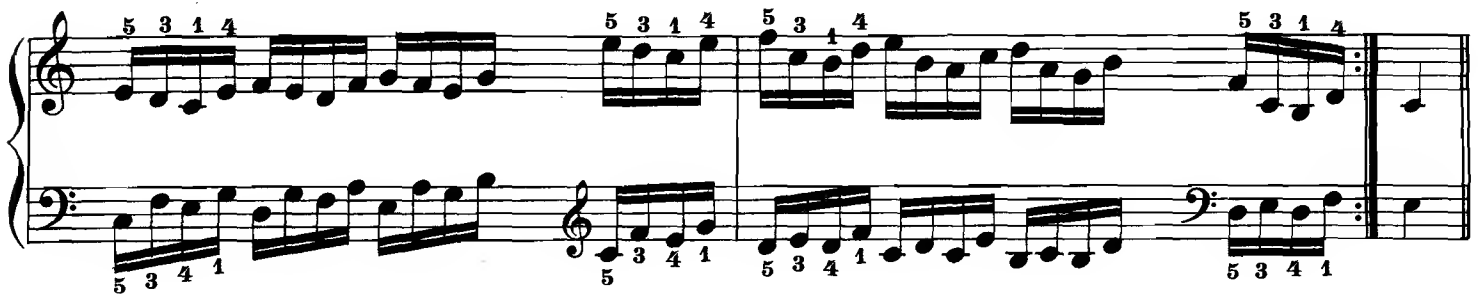
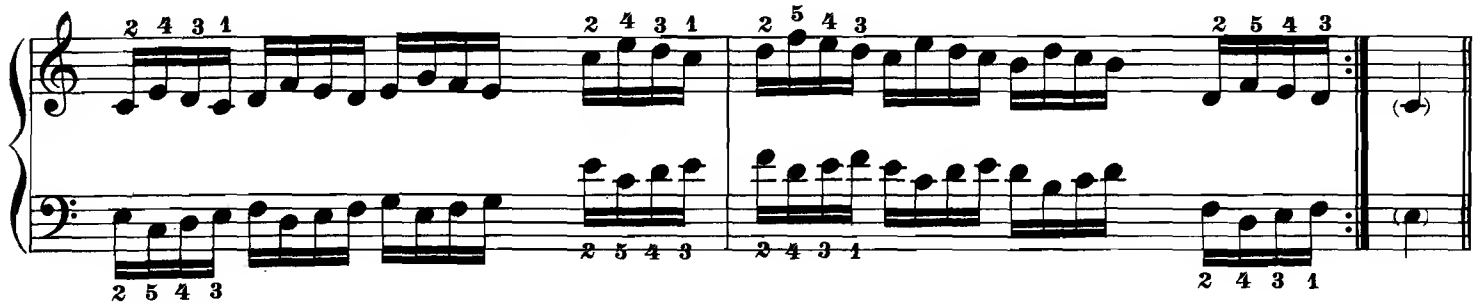
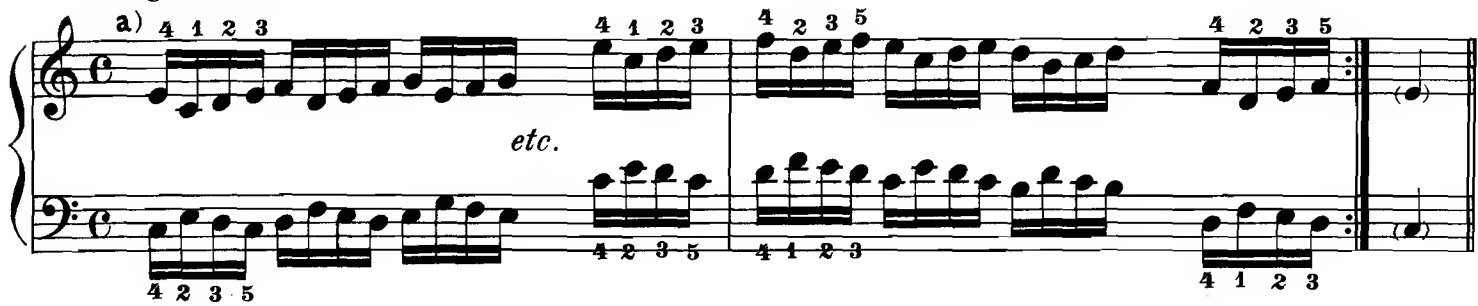
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Exercise in Velocity

Geläufigkeitsübung

Allegro molto

a) *f* and *p*

First section of musical exercises with chromatic tones. It consists of four staves of music in G major (one sharp). The first two staves are in treble clef, and the last two are in bass clef. The exercises involve various chromatic scales and arpeggios, with fingerings indicated by numbers 1-5. The third staff is marked *leggiero* and ends with *etc.* The fourth staff also ends with *etc.*

Exercises with Chromatic Tones

Übungen mit chromatischen Tönen

Second section of musical exercises with chromatic tones, marked *Allegro* and *legato*. It consists of six staves of music in G major. The exercises involve various chromatic scales and arpeggios, with fingerings indicated by numbers 1-5. The first staff is marked *legato*. The exercises are more complex, involving sixteenth and thirty-second notes.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The time signature is 6/4. The key signature has one sharp (F#). The first system includes the marking *legato*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes. The notation includes various intervals, including thirds and sixths, and some chromaticism. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes have slurs or accents. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: Treble staff starts with a quarter note G4 (fingering 1), followed by a quarter note A4 (fingering 3), a quarter note B4 (fingering 2), and a quarter note C5 (fingering 5). Bass staff starts with a quarter note F3 (fingering 5), followed by a quarter note G3 (fingering 3), a quarter note A3 (fingering 4), and a quarter note B3 (fingering 3).

System 2: Treble staff starts with a quarter note D5 (fingering 4), followed by a quarter note E5 (fingering 3), a quarter note F5 (fingering 5), and a quarter note G5 (fingering 2). Bass staff starts with a quarter note C4 (fingering 5), followed by a quarter note D4 (fingering 4), a quarter note E4 (fingering 3), and a quarter note F4 (fingering 2).

System 3: Treble staff starts with a quarter note A4 (fingering 1), followed by a quarter note B4 (fingering 2), a quarter note C5 (fingering 1), and a quarter note D5 (fingering 5). Bass staff starts with a quarter note G3 (fingering 5), followed by a quarter note A3 (fingering 4), a quarter note B3 (fingering 3), and a quarter note C4 (fingering 2).

System 4: Treble staff starts with a quarter note E5 (fingering 5), followed by a quarter note F5 (fingering 4), a quarter note G5 (fingering 3), and a quarter note A5 (fingering 2). Bass staff starts with a quarter note D4 (fingering 1), followed by a quarter note E4 (fingering 2), a quarter note F4 (fingering 3), and a quarter note G4 (fingering 4).

System 5: Treble staff starts with a quarter note B4 (fingering 1), followed by a quarter note C5 (fingering 2), a quarter note D5 (fingering 3), and a quarter note E5 (fingering 4). Bass staff starts with a quarter note A3 (fingering 5), followed by a quarter note B3 (fingering 4), a quarter note C4 (fingering 3), and a quarter note D4 (fingering 2).

System 6: Treble staff starts with a quarter note F5 (fingering 5), followed by a quarter note G5 (fingering 3), a quarter note A5 (fingering 4), and a quarter note B5 (fingering 2). Bass staff starts with a quarter note E4 (fingering 1), followed by a quarter note F4 (fingering 3), a quarter note G4 (fingering 2), and a quarter note A4 (fingering 4).

Preparatory Exercises for
the Scales

Vorstudien zu den Skalen

Each hand alone.
Jede Hand allein.

1. a) b)

1. a) The thumb glides without tone to the next key.
b) The thumb strikes forcibly, but without tone.
2. a) Thumb held down. The other fingers touch the keys very lightly, without pressing them down.
b) Fingers 2, 3 and 4 strike with tone but with only moderate force.

1. a) Der Daumen gleitet tonlos nach der nächsten Taste.
b) Der Daumen schlägt kräftig doch tonlos an.
2. a) Der Daumen gehalten. Die anderen Finger berühren die Tasten ganz leicht und ohne dieselben herunterzudrücken.
b) Die Finger 2, 3, 4 schlagen mit Ton aber nur mäßiger Kraft an.

Moderato

ten. ten. ten. ten.

Andante

c) Also pay attention to the unemployed fingers.

c) Man beobachte auch die unbeschäftigten Finger.

IV 1 5 1 5
III 1 4 1 4

III 4 1 4 1
IV 5 1 5 1

5 4 3 2 1
5 4 3 2 1

1 5 1 5
4 1 4 1
5 1 5 1

5 4 3 2 1
5 4 3 2 1

tenuto

2 3 2 3 2 3 2 3 2 4 2 4 2 4 2 4 2 2 2 2 2 2 2 2 2 5 2 5 2 5 2 5

2 3 4 5 4 3

1 2 3 4 5 4 3

leggero, piano

legato, forte

2 1 3 1 4 1 5 1 4 1 3 1

2 1 2

Moderato

4 5 1 5 1
3 4 1 4 1
2 3 1 3 1

1 4 1 4 1 4
1 3 1 3 1 3
1 2 1 2 1 2

1 4 1 4 1 4
1 3 1 3 1 3
1 2 1 2 1 2

f

p

5 4 5
4 3 4
3 2 3

2 3 1 3 1
3 4 1 4 1
4 5 1 5 1

2 1 2 1 2 1
3 1 3 1 3 1
4 1 4 1 4 1

1 4 1 4 1 4
1 3 1 3 1 3
1 2 1 2 1 2

* Later
Später

2 2 2 2 2 5 2 5

Allegro

A

B

C

Diatonic Scales (Major)

Diatonische Tonleitern (Dur)

R.H. alone
R.H. allein

L.H. alone
L.H. allein

* The outer side of the r.h. is to be turned a little more towards the right, that of the l.h. a little more towards the left.

1. r.h. ascending
l.h. descending
- a) At the moment the 2d finger strikes, the thumb is turned under so as to stand over the next key which it has to strike.
- b) The moment the thumb strikes after the 3d finger and 4th finger, the other fingers are brought over the keys which they are to strike. (To make this easier, watch the 2d finger only.)

2. r.h. descending
l.h. ascending
- a) The moment the thumb strikes, the 3d finger (and afterwards the 4th) should be passed over.
- b) The moment the 3d finger (or the 4th) strikes after the thumb, the latter should be brought over the next key which it is to strike.

Free entrance of thumb and 5th finger. Position of hand unchanged. The unemployed fingers must not touch the keys.

* Die Aussenseite der r. H. ist etwas mehr nach rechts, die der l. H. mehr nach links zu halten.

1. r. H. aufwärts
l. H. abwärts
- a) Der Daumen wird gleichzeitig mit dem Anschlag des 2. Fingers nach der von demselben nächst anzuschlagenden Taste untergesetzt.
- b) Mit dem Anschlag des Daumens nach dem 3. und nachher dem 4. Finger werden zugleich die anderen Finger über die von denselben anzuschlagenden Tasten gebracht. (Es dient zur Erleichterung lediglich den 2. Finger zu beobachten.)

2. r. H. abwärts
l. H. aufwärts
- a) Mit dem Anschlag des Daumens wird gleichzeitig der 3. und hernach der 4. Finger übergesetzt.
- b) Mit dem Anschlag des 3. Fingers nach dem Daumen und hernach des 4. Fingers, wird zugleich der Daumen nach der von demselben anzuschlagenden Taste bewegt.

Freier Einsatz des Daumens und 5. Fingers. Unveränderte Haltung der Hand. Die unbeschäftigten Finger dürfen die Tasten nicht berühren.

In the keys of C, G, D, A and A major the fingering is the same for both hands; same fingering in the r. h. for B major, and in the l. h. for F major.

In B, F# and D \flat major, each having five black keys, the 4th finger of the r. h. comes on A# (B \flat), and that of the l. h. on F# (G \flat).

In A \flat , E \flat and B \flat the 4th finger of the r. h. takes B \flat ; in the l. h. the 3d finger comes on the tonic, and the 4th finger on the fourth degree.

* In practising, keep to the regular scale-fingering. In playing, the 2d finger will be used here.

In den Tonarten C, G, D, A und E-Dur ist der Fingersatz in beiden Händen derselbe und wird auch in H r. H. und F Dur l. H. beibehalten.

In H, Fis und Des-Dur, jedesmal mit fünf Obertasten, ist der 4. Finger der r. H. auf Ais (B) und der l. H. auf Fis (Ges) zu setzen.

In As, Es und B-Dur bleibt der 4. Finger der r. H. auf B; in der l. H. wird der 3. Finger auf die Tonika und der 4. Finger auf die Quarte gesetzt.

* Im Studium ist der Fingersatz der Tonleitern beizubehalten. Im Spiel wird hier der 2. Finger benützt.

This image displays a page of musical notation for a piano piece. The notation is organized into several systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. There are also dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat signs. The overall style is that of a classical piano score.



Andante

b)

R.H. alone
R.H. allein

f *legato*

L.H. alone
L.H. allein

Scale-Exercise

Skalenübung

a) Positions for the Scales in Contrary Motion.

b) Strike the quarter-notes and lift the eighths with precision.

a) Positionen der Tonleiter in Gegenbewegung.

b) Genaues Anschlagen der Viertel- und Aufheben der Achtelnoten.

Allegro

a)

Minor Scales

Molltonleitern

a) To get a uniform effect of tone, the C-major scale-fingering is used throughout, even where the run begins or ends on another note.

a) Zur Erreichung eines einheitlichen Klanges wird der Fingersatz der C-Dur-Skala beibehalten, wenn auch der Lauf mit einem anderen Ton beginnt oder schliesst.

a)

b)

a) In the Minor Scales (of which the harmonic forms should be practised first) the fingerings of C, G, D, A, E, B and F minor are like those of the corresponding major scales. The only changes are in F \sharp , C \sharp , E \flat and B \flat , and as shown here.

b) In E \flat and B \flat the left-hand fingering is the same both for the harmonic and the melodic form, though it differs from that of the major scale.

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a) In den Molltonarten, von denen die harmonischen zuerst geübt werden, bleiben die Fingersätze von C, G, D, A, E, H und F-Moll dieselben wie in den Durtonarten. Verändert werden sie nur in Fis, Cis, Gis, Es und B-Moll und wie hier angegeben.

b) In Es und B ist in der l. H. für die harmonische wie die melodische Molltonart derselbe Fingersatz zu benutzen, der jedoch von dem der Durtonart abweicht.

Further Models for the Practice of the Scales

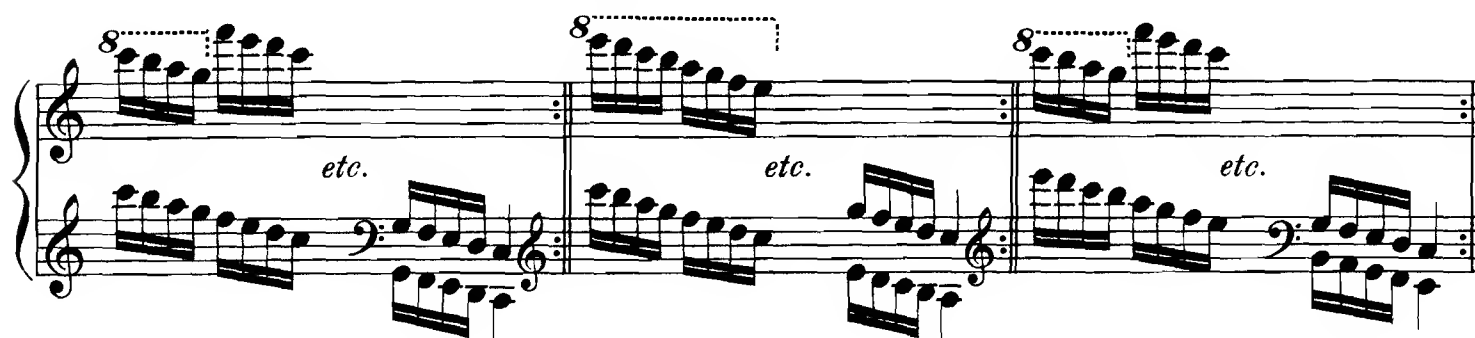
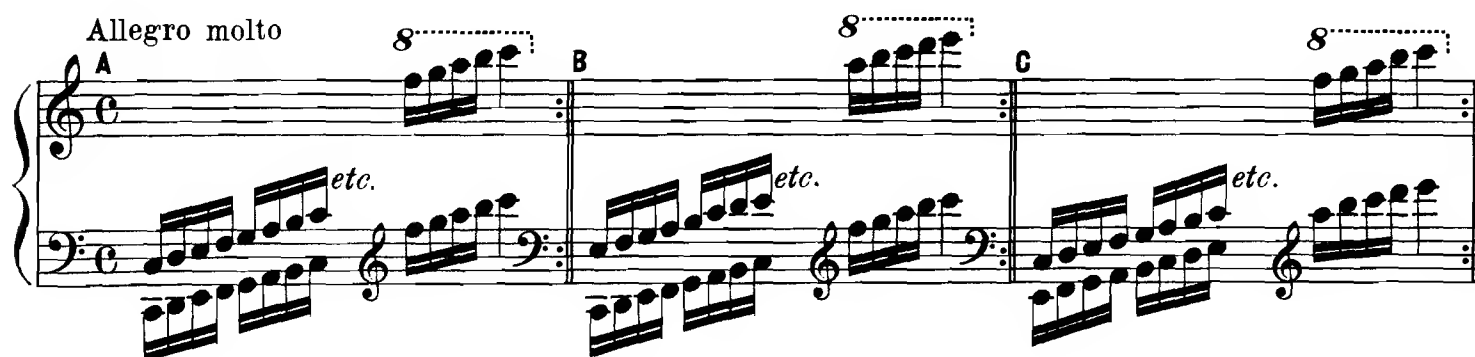
According to these models all the scales are to be practised *forte*, *piano*, and (after the utmost evenness and facility have been acquired) *crescendo* ascending and *diminuendo* descending. Practise with each hand alone must always be kept up. Special practice is required for runs in the same direction (parallel motion), e.g., (A) octaves, (B) tenths or thirds, (C) sixths, both ascending and descending; also the very beneficial *staccato* with fingers swiftly springing back; the *non-legato*; and finally, for acquiring greater endurance, from *forte* to *fortissimo* and *piano* to *pianissimo*.

Weitere Formen für das Studium der Skalen

In diesen Formen sind alle Tonarten zu üben, *forte*, *piano*, und nachdem die grösste Gleichheit und Fertigkeit erreicht, aufwärts *crescendo* und abwärts *diminuendo*. Das Üben der einzelnen Hände ist stets fortzusetzen. Ein Spezialstudium erheischen die Läufe in einer Richtung – z.B. Parallelbewegung: aufwärts (A) Oktaven, (B) Dezimen oder Terzen, (C) Sexten; abwärts desgleichen – das nutzbringende *Staccato* mit rasch zurückspringenden Fingern, das *Non-legato*, sowie zur Erlangung grösserer Ausdauer *f* bis *ff* und *p* bis *pp*.

Allegro

The musical score consists of five systems of piano exercises. The first system is labeled 'Allegro' and contains exercise 'A' (octaves). The second system contains exercise 'B' (tenths or thirds). The third system contains exercise 'C' (sixths). The fourth system contains exercise 'A' (octaves) again. The fifth system contains exercise 'B' (tenths or thirds) again. Each exercise is shown in both ascending and descending directions. The exercises include staccato and non-legato sections, indicated by 'etc.' and 'etc.' labels. The tempo is marked 'Allegro'.



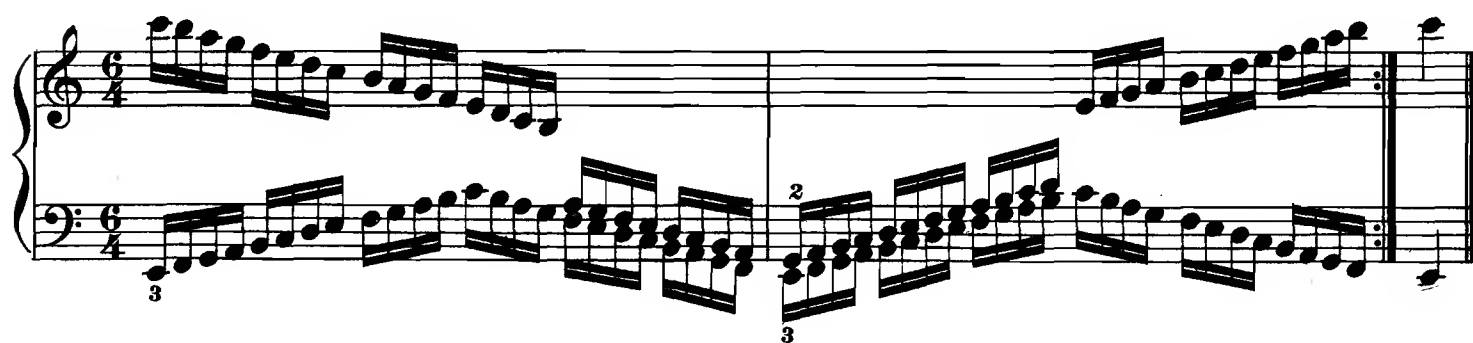
Through all keys
Durch alle Tonarten

Scale-Exercises

Same forms for practice as before

Skalenübungen

Die Übungsarten wie vorher



First system of musical notation, measures 1-4. The key signature is one flat (B-flat), and the time signature is 6/4. The music features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers 3, 1, 4 are shown above the first measure of the right hand, and 1, 3, 4 are shown below the first measure of the left hand.

Second system of musical notation, measures 5-8. The time signature changes to common time (C). The melodic line continues with intricate patterns. The text *8va bassa.....* is written below the first measure of the left hand, indicating an octave transposition.

Third system of musical notation, measures 9-12. The music continues with similar rhythmic complexity. The text *8va bassa.....* appears again at the end of the system, below the final measure of the left hand.

Fourth system of musical notation, measures 13-16. The right hand features a triplet of eighth notes in the first measure of the system, marked with a '3' below. An '8' is placed above the final measure of the right hand, indicating an octave transposition.

Fifth system of musical notation, measures 17-20. The right hand begins with a triplet of eighth notes, marked with '8' above and '2 1 3' below. The system concludes with a final measure in the right hand.

Arpeggios and Chord-Passages

Arpeggien und Akkordpassagen

a) *legato*

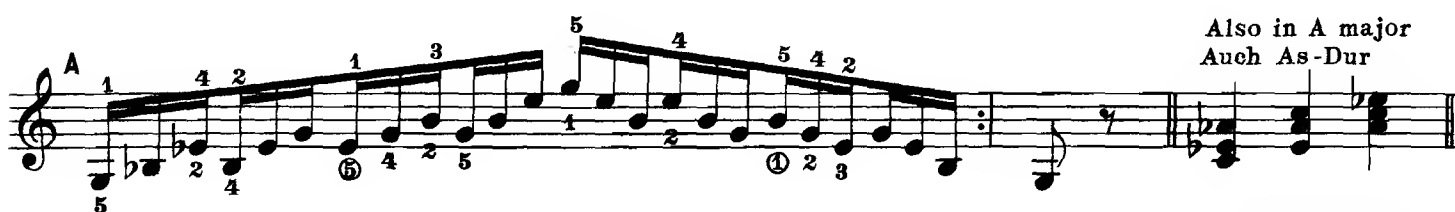
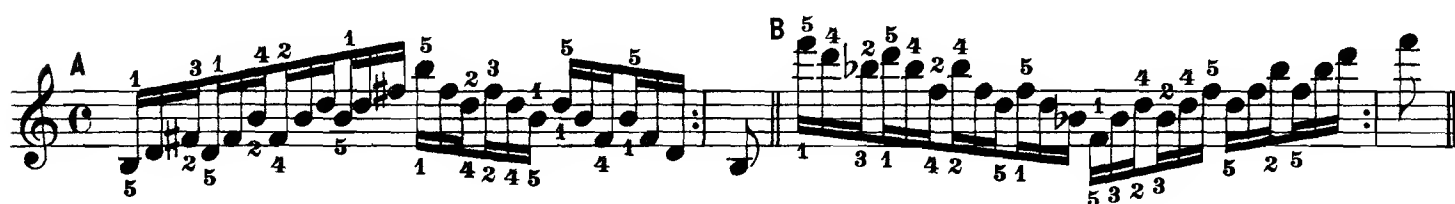
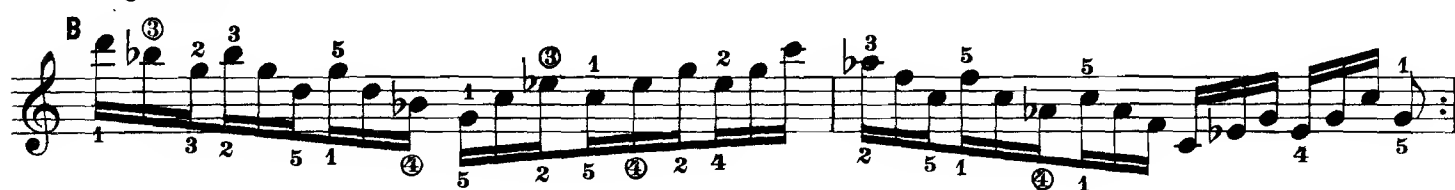
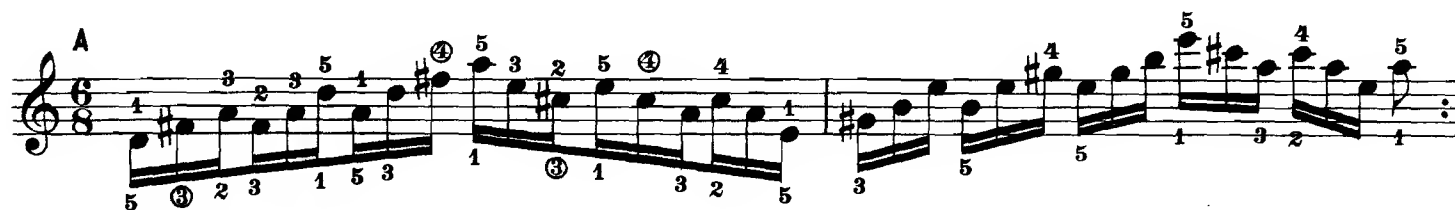
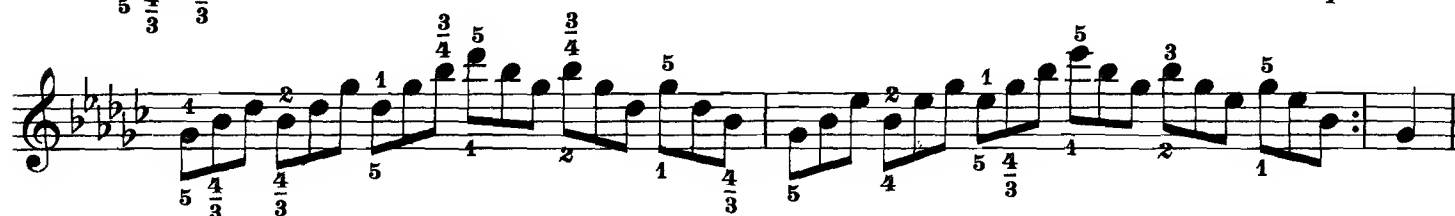
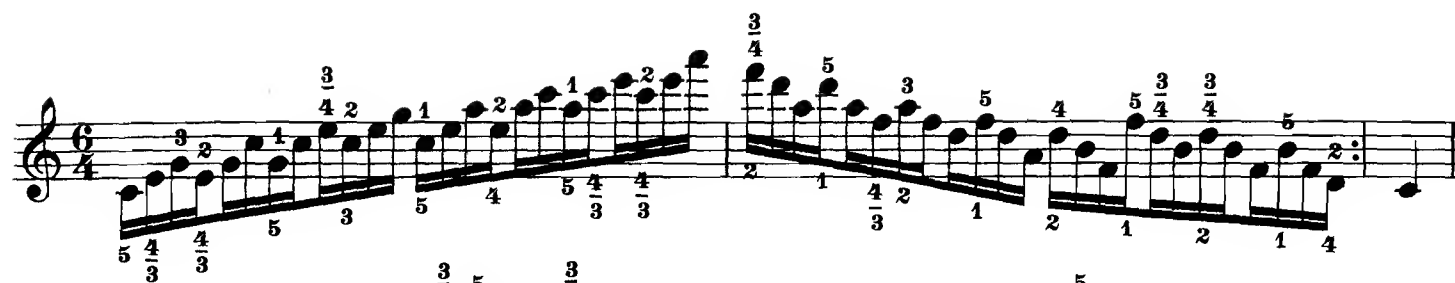
b)

a) Without stretches. Take care to make smooth connection between the 1st and 5th fingers.

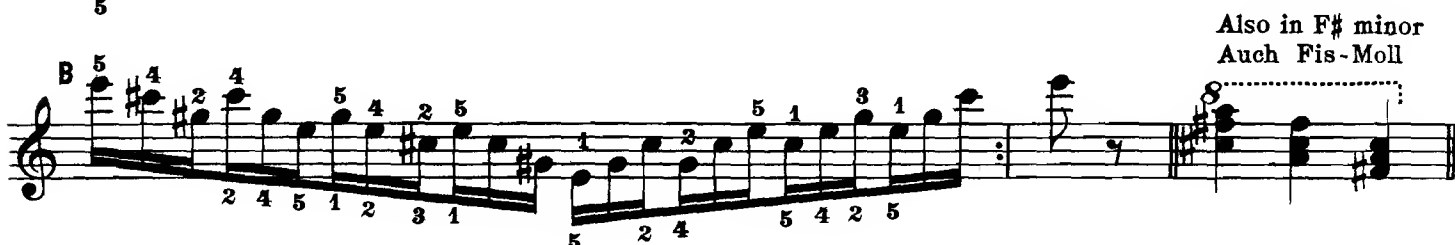
b) With stretches. Let the fingers straighten out easily a very little, while retaining their respective positions for chord-playing. The thumb and 5th finger are held quietly over their keys, and must not move to and fro.

a) Ohne Spannen. Man beachte die Verbindung des 1. und 5. Fingers.

b) Mit Spannen. Die Finger werden ein wenig und leicht ausgestreckt und müssen ihre Akkordlage bewahren. Der Daumen und 5. Finger bleiben still über ihren Tasten und dürfen sich nicht hin- und herbewegen.



Also in A major
Auch As-Dur



Also in F# minor
Auch Fis-Moll

A *legato*

B

Also in G \flat major
Auch Ges-Dur

Allegro,

R.H. alone
R.H. allein

L.H. alone
L.H. allein

A **Allegro**

B



L.H. alone
L.H. allein



R.H. alone
R.H. allein



White keys
Untertasten

Allegro

A

Black keys
Obertasten

B

One black key
Eine Obertaste

A

Begin on black keys
Mit Obertasten anfangen

Also in D major
Auch D-Dur

Also in G minor
Auch G-Moll

Two black keys
Zwei Obertasten

Begin on black keys
Mit Obertasten anfangen

Hand exercises for piano, divided into four systems (A, B, A, B). Each system contains two staves (treble and bass clef) with musical notation and fingerings. The exercises are marked with 'A' and 'B' and include fingerings (1-4) and articulation marks (accents, slurs). The first system includes Roman numerals I and II with fingerings 1 and 5.

Preparatory Exercises for Seventh-chords | Vorübungen zu Septimenakkorden

Hand exercises for piano, divided into three systems. The first system is marked 'Andante' and includes fingerings (1-4) and articulation marks. The exercises are marked with 'A' and 'B' and include fingerings (1-4) and articulation marks (accents, slurs). The first system includes Roman numerals I and II with fingerings 1 and 5.

Diminished Seventh-chords

Verminderte Septimenakkorde

Hand exercises for piano, divided into two systems. The first system is marked 'Allegro' and includes fingerings (1-4) and articulation marks. The exercises are marked with 'A' and 'B' and include fingerings (1-4) and articulation marks (accents, slurs). The first system includes Roman numerals I and II with fingerings 1 and 5.

etc.

Begin on black keys
Mit Obertasten anfangen

The first section of the score consists of five systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and one flat (Bb). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex fingerings indicated by numbers 1-5. Some measures are marked with a '3' or '4' above the staff, indicating triplets or groups of four. The piece concludes with a double bar line.

R.H. alone
R.H. allein

L.H. alone
L.H. allein

The second section is divided into two parts. The first part is for the Right Hand (R.H.) alone, indicated by the text 'R.H. alone' and 'R.H. allein'. It features a treble clef staff with a key signature of one sharp and one flat, and a 3/4 time signature. The second part is for the Left Hand (L.H.) alone, indicated by 'L.H. alone' and 'L.H. allein'. It features a bass clef staff with the same key signature and time signature. Both parts include complex fingerings and articulations, with some measures marked with a '5' above the staff. The section concludes with a double bar line.

legato

The third section is a single staff in treble clef, with a key signature of one sharp and one flat, and a 3/4 time signature. It is marked 'legato' at the beginning. The music consists of a continuous flow of eighth and sixteenth notes, with complex fingerings indicated by numbers 1-5. The piece concludes with a double bar line.

* By employing the thumb on the first note of each figure, the phrase-beginnings are more clearly emphasized.

* Die jedesmalige Benützung des Daumens auf der ersten Note dient zur Bestimmtheit des Einsatzes.

Dominant and Subordinate Seventh-chords

Dominant- und Nebenseptimenakkorde

[illegible]

B. (I) (II) (III)

Also Auch

A *

A Also Auch B

Also Auch

Two black keys
Zwei Obertasten

A

B

A

B

* In both hands with same finger on the black key.

* In beiden Händen mit demselben Finger auf der Obertaste.

A

B

Begin on black keys
Mit Obertasten anfangen

A

B

A

B

A

B

A

B

Three black keys
Drei Obertasten



Connecting the Fingers { 2-5 and 1-2, r. h.
2-1 and 5-2, l. h.

Verbindung der Finger: { r. H. 2, 5 und 1, 2
l. H. 2, 1 und 5, 2

legato molto



Three- and Four-Finger Exercises

Drei- und Vierfinger-Übungen

The musical score consists of four systems of piano exercises, each with a treble and bass staff. The first system is marked *legato* and includes fingerings: 5 4 3 in the first measure, 3 4 3 2 in the second, and 3 2 1 in the third. The second system includes fingerings: 3 in the first measure, 3 in the second, and 1 3 and 3 1 in the third. The third system includes fingerings: 5 in the first measure, 3 in the second, and 5 in the third. The fourth system ends with the word *etc.* in the final measure.

R. H. *legato*

L. H.

5 3 4 5 3

3 5 4 5

3 5 4 5

1 2 3 4

1 2 1 4

5 4 3 2

5 4 5 2

5 4 3 2

5 2 1 2

1 2 1 4

1 2 1 4

5 4 5 2

5 4 5 2

5 4 5 2

1 2 1 4

1 2 1 4

5 4 5 2

5 4 5 2

1 2 1 4

1 4 5 4

etc.

The two fingers engaged in playing the trill must be raised to the same height and strike their keys with equal force.

Die beiden, den Triller ausführenden Finger sind in gleicher Höhe aufzuheben und müssen die Tasten gleichmä-
ssig anschlagen.

Moderato


The musical score consists of eight staves, each containing a series of trills. Fingerings are indicated by numbers 1-5 above or below the notes. The first staff is marked 'Moderato'. The score includes various trill patterns, some marked 'etc.' (etcetera).

Four staves of musical exercises in C major. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. The exercises are designed for technical practice, focusing on finger independence and coordination. The first staff includes a 'etc.' marking. The second staff also includes a 'etc.' marking. The third staff includes a 'etc.' marking. The fourth staff includes a 'etc.' marking and an asterisk (*) at the end of the sequence.


* Practise also in D \flat (C \sharp), B (C \flat), and F \sharp major. Later in all the keys.


* Auch in Des (Cis), H (Ces) und Fis-Dur zu üben. Später durch alle Tonarten.


Three staves of musical exercises in D major. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. The exercises are designed for technical practice, focusing on finger independence and coordination. The first staff includes a 'etc.' marking. The second staff includes a 'etc.' marking. The third staff includes a 'etc.' marking and an asterisk (*) at the end of the sequence.


R.H. 


A


L.H. 










B 







etc.

First system of musical notation, consisting of four staves. The notation includes various fingerings (e.g., 5 4, 3, 1 2, 1 2, 3, 5 4) and a 'etc.' marking at the end of the fourth staff.

Second system of musical notation, consisting of two staves. The notation includes extensive fingerings (e.g., 1 2 1 2, 3 1 3 1, 2 3 2 3, 4 2 4 2, 3 4 3 4, 5 3 5 3, 4 5 4 5, 3 2 7, 2 4, 5 4, 3 5, 4 3, 2 4, 3 2, 1 3, 2 1, 3, 1 2, 3 1, 2 3, 4 2, 3 4, 5 3, 4 5, 3).

R. H.
alone
allein

L. H.
alone
allein

Third system of musical notation, consisting of two staves. The notation includes a star marking (*) and fingerings (e.g., 1 2 1 2, 3 4 3 4, 2 3 2 3, 4 5 4 5, 1 2 1 2, 4 5 4 5, 3 4 3 4, 2 3 2 3).

Fourth system of musical notation, consisting of two staves. The notation includes fingerings (e.g., 4 5, 1 2, 3 4, 2 3, 4 5, 3 4, 2 3, 4 5).

* More difficult positions.

* Schwierigere Lagen.

Thirds

Terzen

In paired notes (thirds, sixths, etc.) both parts must be brought out with equal distinctness. When paired notes are practised too early and too continuously, especially in the wider intervals, the hand is apt to become tired and the fingers stiff - a result which can be avoided by practising them as broken intervals (also a valuable exercise).

In Doppelgriffen (Terzen, Sexten etc.) müssen die einzelnen Stimmen in gleicher Deutlichkeit zur Geltung kommen. Das zu frühzeitige und unausgesetzte Üben der Doppelnoten, besonders in weiter Lage, verursacht oftmals eine Ermüdung der Hand und Steifheit der Finger, die durch ein (auch nutzbringendes) Studium derselben in gebrochener Weise verhütet werden.

A

B

A B

etc. *etc.* *etc.*

Moderato

leg.

Staccato: the quarter-notes held down
die Viertelnoten gehalten

etc.

A *legato*

etc.

B *legato*

etc.

A *legato*

etc.

B

leg. 3 *etc.* *legato* *etc.*

Fingerings: 5 5 4 4 5 5 4 4, 1 1 2 2 1 1 2 2, 3 4 3 4, 5 5 4 4 5 5 4 4.

Each hand
alone
Jede Hand
allein

legato

Fingerings: 3 4 5, 3 4 2, 3 2 1, 3 5 4, 3 1 2, 3 5 4.

Fingerings: 3 5 4, 3 2 1, 3 4 2 1, 3 1 2, 3 4 5, 5 4.

Allegro

f *etc.* *etc.*

p *etc.* *etc.* *etc.*

Allegro

First system of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*f*) dynamic and contains several measures of eighth-note chords and triplets, with fingerings such as 5, 3, 1 and 3, 5. The bottom staff is in bass clef with a key signature of three flats (E-flat major) and a common time signature (C). It begins with a piano (*p*) dynamic and contains measures of eighth-note chords and triplets, with fingerings such as 5, 3, 1 and 3, 5. The system concludes with a repeat sign.

Second system of music. The top staff is in treble clef with a key signature of three sharps (F# major) and a common time signature (C). It begins with a *legato* marking and contains measures of eighth-note chords and triplets, with fingerings such as 3, 2 and 1, 2. The bottom staff is in bass clef with a key signature of three sharps (F# major) and a common time signature (C). It begins with a *staccato* marking and contains measures of eighth-note chords and triplets, with fingerings such as 3, 2 and 1, 2. The system concludes with a repeat sign and the word *etc.*

Third system of music. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a *legato* marking and contains measures of eighth-note chords and triplets, with fingerings such as 4, 5, 2, 3 and 2, 1, 3, 5. The system concludes with a repeat sign.

Fourth system of music, labeled 'A' and 'Allegro'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*f*) dynamic and contains measures of eighth-note chords and triplets, with fingerings such as 5, 3, 1 and 3, 5. The system concludes with a repeat sign.

Fifth system of music, labeled 'B'. The staff is in treble clef with a key signature of three sharps (F# major) and a common time signature (C). It begins with a pianissimo (*pp*) dynamic and contains measures of eighth-note chords and triplets, with fingerings such as 4, 2, 1, 3 and 5, 3, 2, 4. The system concludes with a repeat sign.

Trills

Triller

leg. $\frac{2}{4}$ $\frac{3}{5}$

etc.

A

B

C

Forms A, B and C also in C, C# and D.

Die Formen A, B und C auch in C, Cis und D.

Moderato

legato

legato

staccato

legato

staccato

legato

A

B

3/4

3/4

Preparatory Exercises to Scales in Thirds

Vorübungen zu den Terzen-Skalen

A Lento

legato

Each hand alone
Jede Hand allein

etc.

B

etc.

Each hand alone
Jede Hand allein

legato

etc.

* Practice of these preparatory exercises must be continued together with that of the scales themselves.

* Das Studium dieser Vorübungen ist noch mit dem der Skalen selbst fortzusetzen.

B

etc. *etc.*

A Più mosso

R. H.
alone
allein

L. H.
alone
allein

Allegro

etc. *etc.*

A Presto

B

Allegro
R. H.

L. H.

R. H. Allegro

L. H.

R. H. alone
allein

p legato

L. H. alone
allein

Scales in Thirds

Scales in thirds and sixths (which see) should at first be practised as broken intervals; also (ascending) *legato* in the higher part and *staccato* in the lower part, and (descending) *staccato* in the higher part and *legato* in the lower; through two, and then four octaves in parallel motion, and through two octaves in contrary motion.

Terzen-Skalen

Die Terzen- und Sexten-Skalen (siehe dieselben) sind anfangs gebrochen zu üben, wie auch aufwärts in der Oberstimme *legato*, in der Unterstimme *staccato* und abwärts die Oberstimme *staccato*, die Unterstimme *legato* durch zwei, nachher vier Oktaven in Parallel- und durch zwei Oktaven in Gegenbewegung.

The musical score is divided into two main sections. The first section, 'Scales in Thirds', shows ascending and descending scales in parallel and contrary motion for Right Hand (R.H.) and Left Hand (L.H.). The second section, 'Terzen-Skalen', shows scales in thirds and sixths with specific articulation markings like 'legato' and 'staccato' for both hands. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as treble and bass clefs, stems, beams, and repeat signs.

* Practical fingerings for the remaining scales in thirds and especially those in sixths may be found in Alexander Dreyschock's "Schule der Tonleitern".

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* Praktische Fingersätze der fernerer Terzen- und insbesondere Sexten-Skalen findet man in Alexander Dreyschocks „Schule der Tonleitern“.

Combinations to be practised especially in minor scales in thirds.

Verbindungen, welche in Terzen-(Moll-)Skalen besonders zu üben sind.

Each hand alone
Jede Hand allein

C-min.
C-Moll

R. H. L. H.

G min.
G-Moll

E min.
E-Moll

B min.
H-Moll

F# min.
Fis-Moll

Bb min.
B-Moll

F min.
F-Moll

Detailed description: This section contains seven pairs of musical staves, each representing a different minor scale (C-Moll, G-Moll, E-Moll, B-Moll, F#-Moll, Bb-Moll, and F-Moll). Each pair consists of a right-hand (R. H.) and left-hand (L. H.) part. The notes are written in a staccato style, with fingerings indicated by numbers 1-5. The scales are arranged in a sequence that covers all twelve minor scales.

Staccato Exercises

Finger-staccato (see Staccato Touch, p. 6). Throughout with full, round tone.

Staccato-Übungen

Fingerstaccato (siehe Staccato-Anschlag, Seite 6). Stets gesunder, voller Ton.

Detailed description: This section contains three systems of musical staves, each with a right-hand (R. H.) and left-hand (L. H.) part. The exercises are written in a staccato style, with fingerings indicated by numbers 1-5. The exercises are arranged in a sequence that covers all twelve minor scales.

Practise also in D \flat and B.
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| Auch in Des und in H-Dur zu üben.

A

B

Allegro moderato

R. H.
alone
allein

L. H.
alone
allein

A

B

L.H. 2 octaves lower
L. H. 2 Oktaven tiefer

* Carefully avoid twisting the hand or raising the wrist.

* Man vermeide jedes Drehen der Hand oder Heben des Handgelenks.

legato

The image contains six systems of piano exercises. Each system consists of a treble staff and a bass staff. The exercises are chromatic and include fingering numbers (1-5) written below the notes. The first system is marked 'legato'. The exercises progress through various chromatic patterns in both hands, often using wider intervals.

*After these exercises are thoroughly learned, alternate them frequently with exercises in wider intervals.

*Diese Übungen sollen, nachdem sie erlernt worden, auch öfters mit Übungen in weiter Lage abgewechselt werden.

etc. etc.

etc. etc. etc. etc.

etc. etc. etc. etc.

A Allegro

B

legato

I 5 3 4 5 4 5 4 5 3 4 5 4 etc. 5 4 5 4 3 5 4 5 4 5 4 3 etc.

II 4 3 4 5 3 4 3 4 3 4 5 3 etc. 4 3 5 4 3 4 3 4 3 5 4 3 etc.

* Passing the 3d and 4th fingers *over* the 5th, the 3d finger *over* the 4th, also passing the 5th finger *under* the 3d and 4th, and the 4th finger *under* the 3d, require that the hand should be held in a position differing from the former one, namely, the inner side of the r.h. towards the right, that of the l.h. towards the left.

* Das Übersetzen des 3. und 4. Fingers über den 5., des 3. Fingers über den 4., das Untersetzen des 5. Fingers unter den 3. und 4., des 4. Fingers unter den 3. bedingen eine zweite, von der vorherigen abweichende und umgekehrte Haltung der Hand: Innenseite der r.H. nach rechts, die der l.H. nach links.

Preparation.
Vorübung.

R. H.
alone
allein

L. H.
alone
allein

legato

5 4 3 5 3 5 3 5 3 5 3 5 2

5 4 5 4 5 4 5 4 5 4 5 2



* *f* or *p*. In *forte* use the 3d finger, in *piano* the 2d.

** When the chromatic scales are executed very swiftly and brilliantly, the fingers may be "run out" (bringing the 5th finger on a black key), thus avoiding a too frequent passing over and under.

* *f* oder *p*. Im *Forte* ist der 3., im *Piano* der 2. Finger anzuwenden.

** In der sehr schnellen und brillanten Ausführung der chromatischen Skalen können auch die Finger ausgespielt werden, (mit Benützung des 5. Fingers auf der Obertaste) wodurch ein häufiges Über- und Untersetzen umgangen wird.

A *legato*

First system of musical notation for section A. Treble staff: triplet of eighth notes (F4, G4, A4) with fingerings 5, 4, 5; triplet of eighth notes (B4, C5, D5) with fingerings 4, 2, 5; triplet of eighth notes (E5, F5, G5) with fingerings 4, 2, 5. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 1, 2, 4; triplet of eighth notes (B2, C3, D3) with fingerings 2, 4, 1; triplet of eighth notes (E2, F2, G2) with fingerings 2, 4, 1.

Second system of musical notation for section A. Treble staff: triplet of eighth notes (A4, B4, C5) with fingerings 1, 4, 2; triplet of eighth notes (D5, E5, F5) with fingerings 1, 4, 2; triplet of eighth notes (G5, A5, B5) with fingerings 1, 4, 2. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 5, 2, 4; triplet of eighth notes (B2, C3, D3) with fingerings 5, 2, 4; triplet of eighth notes (E2, F2, G2) with fingerings 5, 2, 4.

* Without accent, but with an intelligible phrasing of the triplets.

* Ohne Akzent, doch mit verständlichem Ausdruck der Triolen.

Third system of musical notation for section A. Treble staff: triplet of eighth notes (B4, C5, D5) with fingerings 5, 2, 1; triplet of eighth notes (E5, F5, G5) with fingerings 5, 2, 1; triplet of eighth notes (A5, B5, C6) with fingerings 5, 2, 1. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 1, 3, 4; triplet of eighth notes (B2, C3, D3) with fingerings 1, 3, 4; triplet of eighth notes (E2, F2, G2) with fingerings 1, 3, 4.

Fourth system of musical notation for section A. Treble staff: triplet of eighth notes (B4, C5, D5) with fingerings 5, 2, 1; triplet of eighth notes (E5, F5, G5) with fingerings 5, 2, 1; triplet of eighth notes (A5, B5, C6) with fingerings 5, 2, 1. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 1, 3, 4; triplet of eighth notes (B2, C3, D3) with fingerings 1, 3, 4; triplet of eighth notes (E2, F2, G2) with fingerings 1, 3, 4.

First system of musical notation for section B. Treble staff: triplet of eighth notes (B4, C5, D5) with fingerings 3, 1, 4; triplet of eighth notes (E5, F5, G5) with fingerings 3, 1, 4; triplet of eighth notes (A5, B5, C6) with fingerings 3, 1, 4. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 2, 5, 1; triplet of eighth notes (B2, C3, D3) with fingerings 2, 5, 1; triplet of eighth notes (E2, F2, G2) with fingerings 2, 5, 1.

Second system of musical notation for section B. Treble staff: triplet of eighth notes (B4, C5, D5) with fingerings 3, 1, 4; triplet of eighth notes (E5, F5, G5) with fingerings 3, 1, 4; triplet of eighth notes (A5, B5, C6) with fingerings 3, 1, 4. Bass staff: triplet of eighth notes (F3, G3, A3) with fingerings 2, 5, 1; triplet of eighth notes (B2, C3, D3) with fingerings 2, 5, 1; triplet of eighth notes (E2, F2, G2) with fingerings 2, 5, 1.

Finger-spreading

Spannübungen

R.H.
alone
allein

L.H.
alone
allein

* III 4 5
II 3 4
I 2 3

etc. etc. etc. etc.

2 5
1 2

2 5
1 2

etc. etc. etc. etc.

1 2
2 5

1 2
2 5

etc. etc. etc. etc.

3 5
2 4

3 5
2 4

etc. etc. etc. etc.

2 4
3 5

2 4
3 5

etc. etc. etc. etc.

* The fingers should not be spread apart continuously in one and the same direction, but continually alternating; *i. e.*, a) towards the right, moving the finger on that side upwards to its key, and b) towards the left, moving the finger on that side downwards to its key. The hand may turn slightly one way or the other, the elbow following quietly. Keep the wrist loose. The fingers are not in strict playing-position, but somewhat stretched.

* Das Spannen soll nicht in ein und denselben, sondern in fortwährend abwechselnder Richtung geübt werden; a) *nach rechts*, mit dem rechtsliegenden Finger auf der Taste nach oben, b) *nach links*, mit dem linksliegenden Finger nach unten. Ein leichtes Hin- und Herdrehen der Hand, bei welchem der Ellbogen sich ruhig mitbewegt. Das Handgelenk lose. Die Finger verlangen keine Spielposition und werden ein wenig ausgestreckt.



* The 4th or 5th finger used on the black key should slide down to the next-following white key, in alternation with the thumb.

* Der die *Obertaste* benützende 4. bzw. 5. Finger wird, mit dem Daumen abwechselnd, auf der Taste nach oben heraufgezogen.

Sixths

Sexten



* Read Remark on the Thirds. - Hold the 2d and 4th fingers slightly bent, not stretched. The thumb and 5th finger should move freely, and must not be held stiffly. In playing thirds and sixths, when the three long fingers come on white keys they must play *between* the black keys, while thumb and 5th finger strike *close* to the latter.

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* Siehe Anmerkung zu den Terzen. Der 2. und 4. Finger nicht ausgestreckt und stets leicht gebogen; der Daumen und 5. Finger bewegen sich frei und dürfen nicht versteift werden. In Terzen und Sexten sind die Mittelfinger, wenn auf Untertasten, zwischen den Obertasten, und der Daumen und 5. Finger nahe an denselben zu halten.

B

staccato

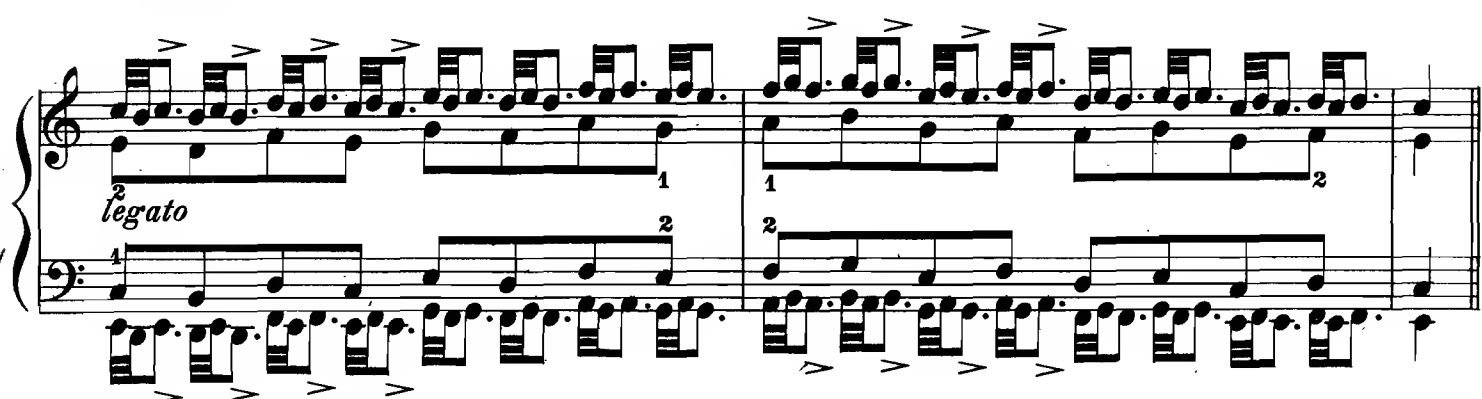
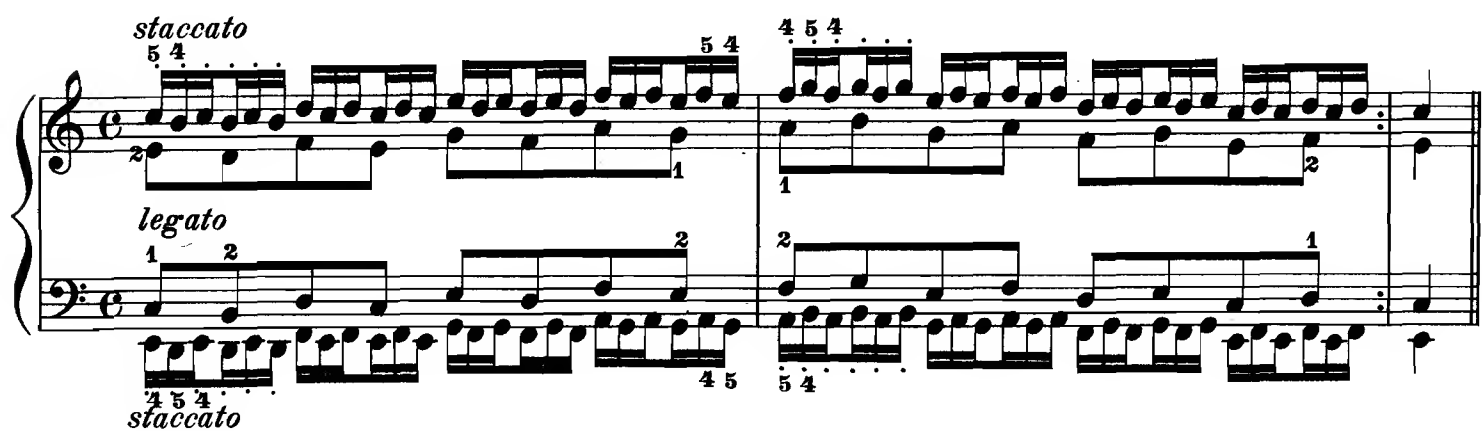
A

legato

B

bis *staccato* *etc.*

bis



A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes a piano introduction, the main melody, and a piano coda. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible style, with notes and rests clearly marked. The word "legato" is written below the first measure of the melody, indicating that the notes should be played smoothly and connectedly. The score is a good example of a simple, effective musical arrangement for a children's song.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written for the left hand on a grand staff (treble and bass clefs) and consists of a continuous eighth-note accompaniment. The vocal melody is written for the right hand on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is a simple, catchy tune that repeats several times. The piano introduction is marked with a 'P' and a 'C' (Crescendo) marking. The vocal melody is marked with a 'V' and a 'C' (Crescendo) marking. The score ends with a double bar line and repeat dots.

Allegro, leggiero

Each hand alone
Jede Hand allein

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of eighth and sixteenth notes with fingerings indicated by numbers 1-5. The tempo is marked 'Allegro, leggiero'. The left hand part (bottom staff) starts with a 5 and ends with a 4. The right hand part (top staff) starts with a 1 and ends with a 2.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes, with fingerings 4 and 5 indicated above the first two notes. The bass staff begins with a bass clef and a key signature of one flat. The bass line is written in eighth notes, with fingerings 1 and 2 indicated below the first two notes. The second system also consists of two staves. The treble staff continues the melody, with fingerings 4, 5, and 4 indicated above the last three notes. The bass staff continues the bass line, with fingerings 2, 1, and 2 indicated below the last three notes. The piece concludes with a double bar line and repeat dots.

Moderato legato

Staff A: B-flat major, 4/4 time. The melody is marked 'Moderato legato'. It begins with a treble clef and a key signature of two flats. The first measure is marked 'A'. The melody is composed of eighth and sixteenth notes, with many accidentals. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and repeat dots.

Staff B: D major, 4/4 time. The melody is marked 'Moderato legato'. It begins with a treble clef and a key signature of two sharps. The melody is composed of eighth and sixteenth notes, with many accidentals. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and repeat dots.

Allegro, leggiero

A

Più allegro, leggiero

B

Allegro, legato

A

B

Allegro moderato

A

Two musical staves, B and C, showing scale exercises. Staff B is in B-flat major (two flats) and staff C is in C major (no sharps or flats). Both staves contain eighth-note scale runs with specific fingerings indicated by numbers 1-5 above or below the notes.

Preparation for Scales in Sixths

Vorübungen zu den Sexten-Skalen

Four systems of musical staves, each with a Right Hand (R.H.) and Left Hand (L.H.) part, labeled "alone" and "allein". The exercises are in sixths. The first system includes a measure with a dotted line and the number 8. The second system includes a measure with a dotted line and the number 8. The third system is marked "legato" and includes a measure with a dotted line and the number 4. The fourth system includes a measure with a dotted line and the number 4. Fingerings are indicated by numbers 1-5 above or below the notes.

Allegro moderato

The musical score is divided into two main sections: **Allegro moderato** and **Lento**.

Allegro moderato: This section is marked with a tempo of *Allegro moderato*. It consists of two systems of music. The first system has two staves, A and B. The second system also has two staves, A and B. The music is written in treble clef with a common time signature (C). Fingerings are indicated by numbers 1-5 above or below notes. The section ends with a double bar line.

Lento: This section is marked with a tempo of *Lento*. It consists of two staves, A and B. The music is written in treble clef with a common time signature (C). The tempo is slower than the previous section. Fingerings are indicated by numbers 1-5 above or below notes. The section ends with a double bar line.

R. H. *legato*
alone
allein

L. H.
alone
allein

legato

The musical score is written for two hands, Right Hand (R. H.) and Left Hand (L. H.), in 4/4 time. The R. H. part begins with a treble clef and a key signature of one flat (B-flat). The L. H. part begins with a bass clef and a key signature of one flat (B-flat). The score is divided into two main sections, A and B, indicated by large letters above the staves. Section A contains measures 1 through 8, and Section B contains measures 9 through 16. The R. H. part features a melodic line with slurs and ties, and a bass line with slurs and ties. The L. H. part features a bass line with slurs and ties. Fingerings are indicated by numbers 1 through 4. The tempo is marked 'legato'.

Allegro moderato

A

B

R. H.
alone
allein

L. H.
alone
allein


R. H.
alone
allein


L. H.
alone
allein


Allegro
legato


Scales in Sixths


Sexten-Skalen

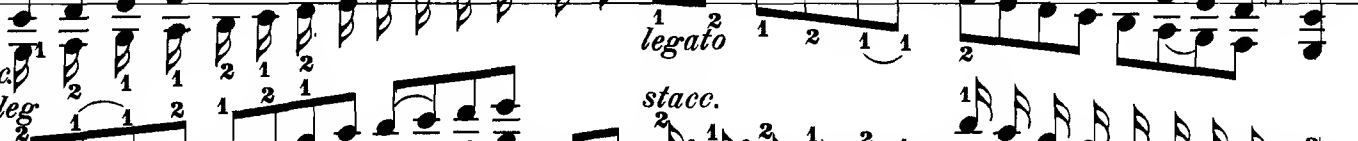
R. H. 


L. H. 








R. H. *legato* 


stacc. 


L. H. *leg.* 

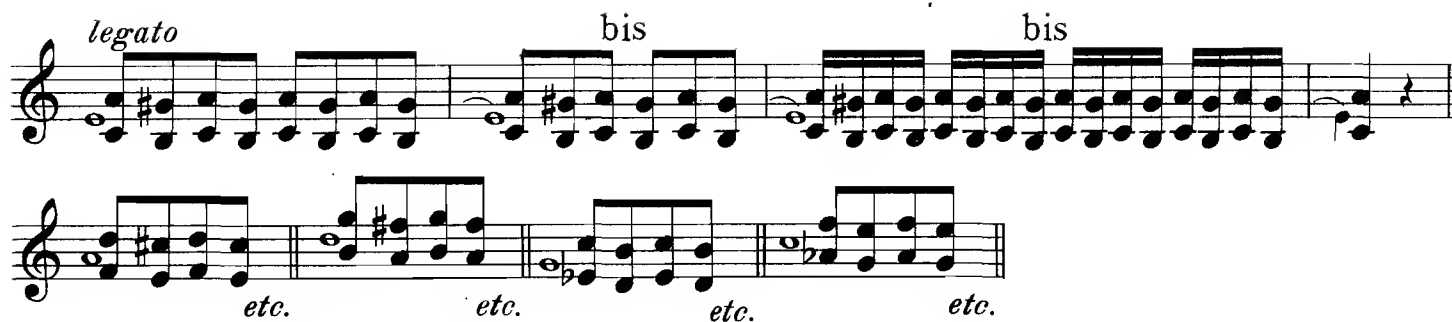
stacc. 











Successions requiring special practice in the Minor Scales in Sixths.

Verbindungen, die in den Sexten- (Moll-) Skalen besonders zu üben sind.

C minor
C - Moll

R. H. 5 3 4 2 1 1 5 4 2 1

L. H. G minor
G - Moll

2 5 1 4 3 1 2 1 3 5 4 2 1 2 5

D minor
D - Moll

R. H. 5 4 3 2 1 3 5 2 1 4 2 1 3 5 4

L. H. A minor
A - Moll

1 4 2 1 3 1 4 3 2 5

R. H. E minor
E - Moll

5 3 2 1 5 2 5 2 5 2 5 3 1

L. H. H minor
H - Moll

3 1 5 2 5 2 4 1 5 2 3 1 5 2 3 1

F# minor
Fis - Moll

L. H. 1 4 2 5 1 3 2 1 5 4 2 1 3 5 2 1 2

R. H. 3 1 5 2 5 4 5 2 1 2

L. H. 2 5 2 5 1 1 1 3 3 4 3

E minor
E - Moll

R. H. 5 4 3 2 1 3 5 2 1 5 2 1 5 4 2 1

L. H. 2 5 1 3 4 1 2 5 1 3 2 1 1 1 3

Bb minor
B - Moll

R. H. 4 1 3 5 2 1 5 2 1 5 2 1 5 4 2 1

L. H. 2 5 1 4 1 3 1 4 3 5 3 2 5 1 4

F minor
F - Moll

R. H. 4 1 3 5 2 1 5 2 1 5 4 2 1 3 1

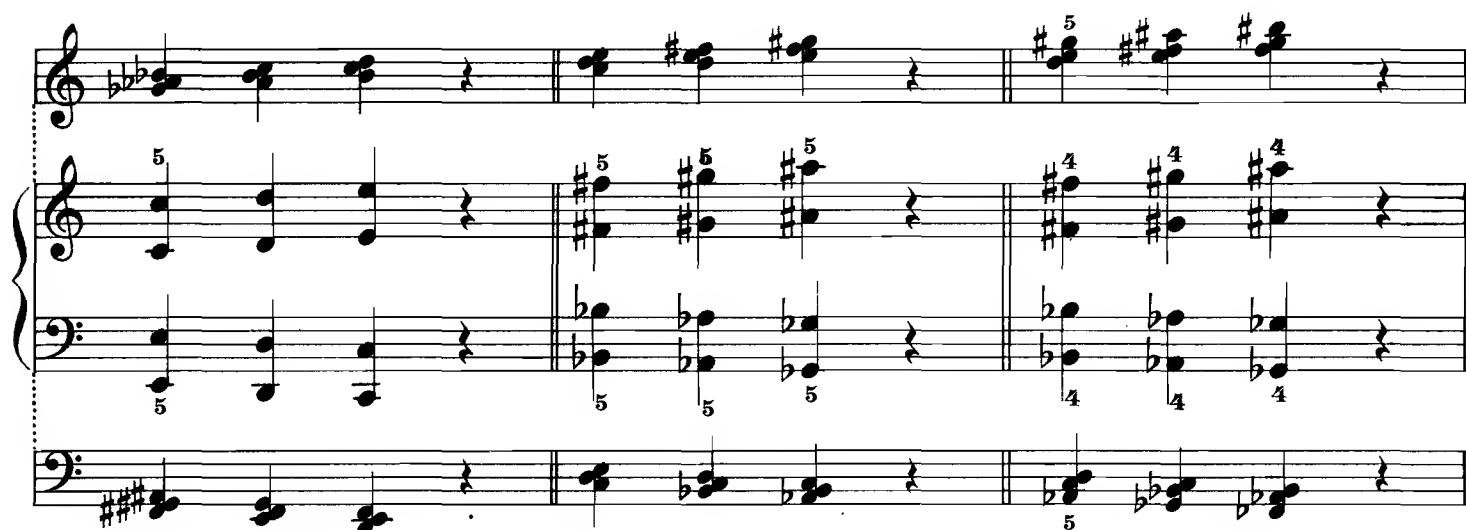
L. H. 2 5 1 4 2 5 1 3 1 4 1 3 2 5 1 3 1 4 5 4

The tip-joint of the thumb should be slightly bent inward. The 5th finger is held almost vertically.

The wrist is to be held higher than when playing with finger-action. The thumb and 5th finger, held as described above, catch their keys as if with prongs, and retain the octave-position when the hand is raised. The unemployed fingers are held in correct position over the keys indicated by small notes, 2 3, 3 4 and 4 5 each being a major second apart. During the movements of the wrist, the forearm remains perfectly quiet. The inner side of the r. h. is bent somewhat to the right, that of the l. h. somewhat to the left. The smooth connection between white and black keys must be effected without pushing the arm back and forth. At first, the 5th finger is to be used on black keys; later the 4th. After the student has learned to play octaves faultlessly and easily with these fingers, he should practise them with the 4th finger on white keys and the 3d finger on black keys.

Der Daumen im vorderen Gliede ein wenig nach innen gebogen; der 5. Finger fast stehend.

Das Handgelenk höher als im Spiel mit Fingeraktion. Der Daumen und 5. Finger, in ähnlicher Position wie vorher, greifen ihre Tasten zangenartig an und verbleiben beim Aufheben der Hand in Oktavenlage. Die unbeschäftigten Finger sind in korrekter Position über die, durch kleine Noten bezeichneten Tasten zu halten: 2 3, 3 4, 4 5 über je eine grosse Secunde. Bei den Handgelenksbewegungen bleibt der Vorderarm vollkommen still. Die Innenseite der r. H. ist mehr nach rechts, die der l. H. mehr nach links zu halten. Die Verbindung der Unter- und Obertasten muss ohne Rückung des Arms vollzogen werden. Anfangs ist auf den Obertasten der 5., später der 4. Finger zu benützen. Nachdem der Spieler *Oktaven* mit diesen Fingern fehlerlos und mit Leichtigkeit auszuführen vermag, sollen dieselben mit dem 4. Finger auf Unter- und dem 3. Finger auf Obertasten studiert werden.



2. A

etc. etc.

B

etc. etc.

1. A

B

etc.

stacc.

2. A

B

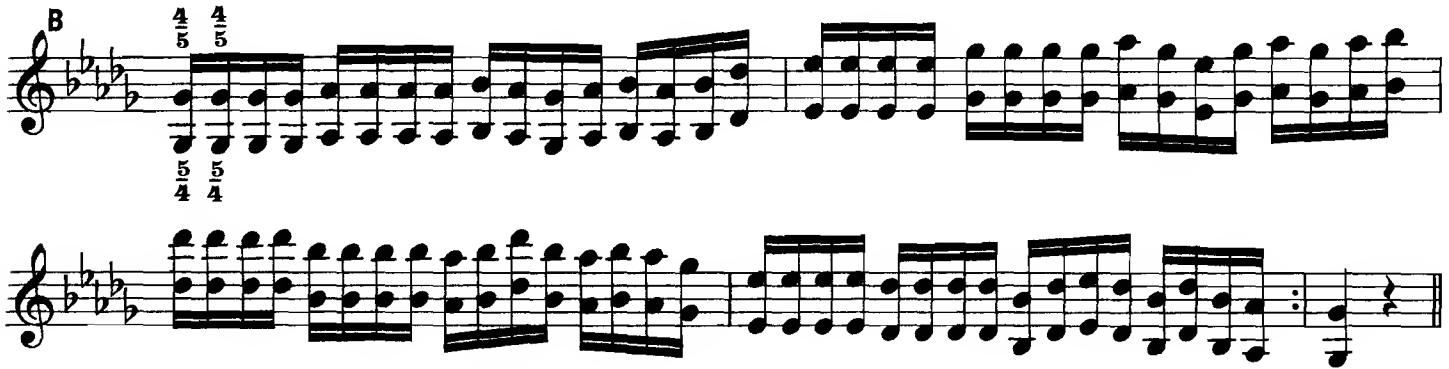
etc.

stacc.

A

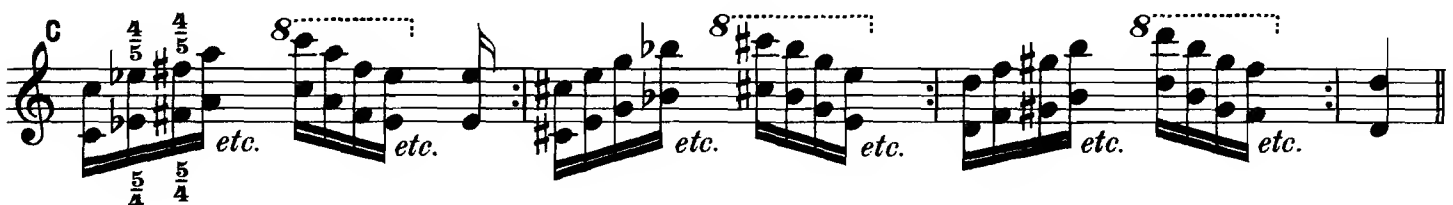
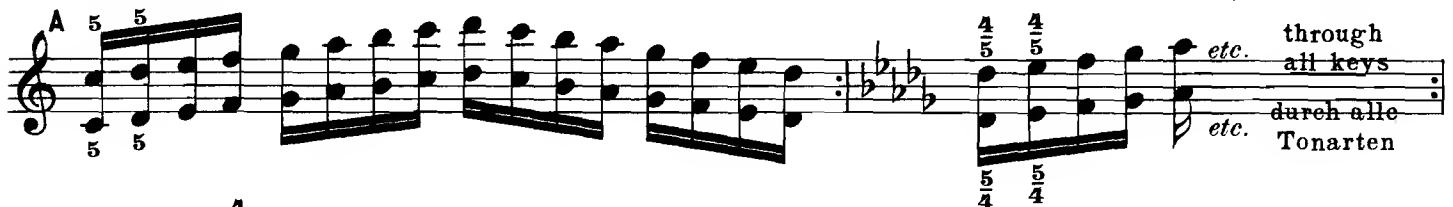
stacc.


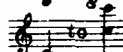
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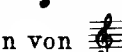


Scales and Seventh-Chords

Skalen und Septimenakkorde



* For increasing the endurance, the forms marked A, B, C and D are later to be practised continuously, two measures each upward and downward, from  and the seventh-chords three measures, from 

* Zur grösseren Ausdauer sind später die Formen A, B, C and D ohne Unterbrechung zu üben: zwei Takte auf und abwärts von  und in den Septimenakkorden drei Oktaven von 

stacc.

B

1. A

B

* Sideways movement of the hand towards the 5th finger, which must repeat rapidly and accent sharply.
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* Seitenbewegung der Hand nach dem 5. Finger, der rasch repetieren und scharf akzentuieren muss.

etc. etc.

2. A

etc. etc. etc.

B

etc. etc. etc. etc.

stacc.

Black keys
Obertasten

etc. through all positions,
on the white keys
etc. durch alle Positionen
auf den Untertasten

etc. etc. etc. etc. etc. etc. etc. etc.

* Major and Minor
Dur und Moll

etc. etc. etc. etc. etc. etc. etc. etc.

24317 * Through all the keys. Afterwards through three octaves and in quicker tempo, on the black keys only, (a) with 5th, (b) with 4th finger.

* Durch alle Tonarten. Nachher durch drei Oktaven und in schnellerem Tempo. Auf Obertasten ausschliesslich: a) 5., b) 4. Finger.

[illegible]

Legato Octaves

Legato Oktaven

Slowly
Langsam
legato

A *

etc.

B

etc.

The image shows a musical score for a piece titled "Lento" by Franz Liszt. The score is written for piano and violin. The piano part is in 6/8 time and features a continuous, flowing melody. The violin part is in 6/8 time and features a continuous, flowing melody. The instruction "legato sempre" is written below the piano part. The score is in G major and consists of 16 measures. The first measure is marked with a "5" and the second measure is marked with a "5". The third measure is marked with a "5" and the fourth measure is marked with a "5". The fifth measure is marked with a "5" and the sixth measure is marked with a "5". The seventh measure is marked with a "5" and the eighth measure is marked with a "5". The ninth measure is marked with a "5" and the tenth measure is marked with a "5". The eleventh measure is marked with a "5" and the twelfth measure is marked with a "5". The thirteenth measure is marked with a "5" and the fourteenth measure is marked with a "5". The fifteenth measure is marked with a "5" and the sixteenth measure is marked with a "5".

legato

A

B

* Sliding the thumb. When passing the 4th finger over the 5th, the latter is brought swiftly over the key to be struck next; do the same with the 4th finger when the 5th passes under it. In either case, do not lift the thumb from its key. Hold the arm easily, and let the forearm follow the movement slightly.

24317

* Der Daumen gleitend. Im Übersetzen des 4. Fingers über den 5. wird der letztere rasch nach der nächst anzuschlagenden Taste gebracht, desgleichen der 4. Finger im Untersetzen des 5. unter den 4. Hierbei darf der Daumen seine Taste nicht verlassen. Ungezwungene Haltung des Arms, leichte Mitbewegung des Vorderarms.


Chromatic Scales

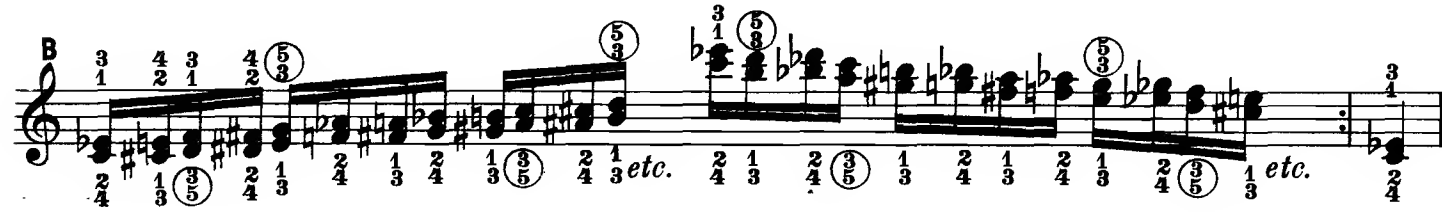
in Thirds, Fourths, Fifths, Sixths and Octaves

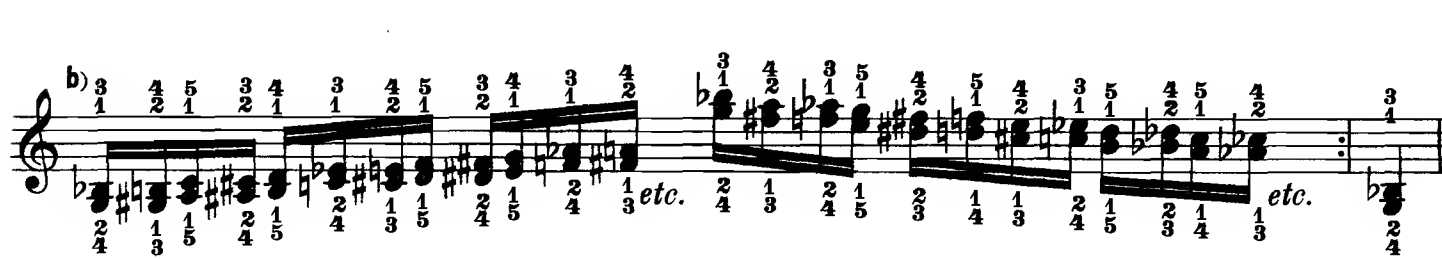
Chromatische Tonleitern


in Terzen, Quarten, Quinten, Sexten und Oktaven

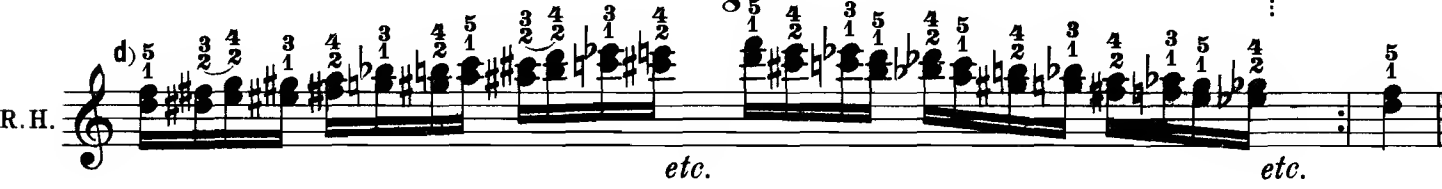
legato


A a) 

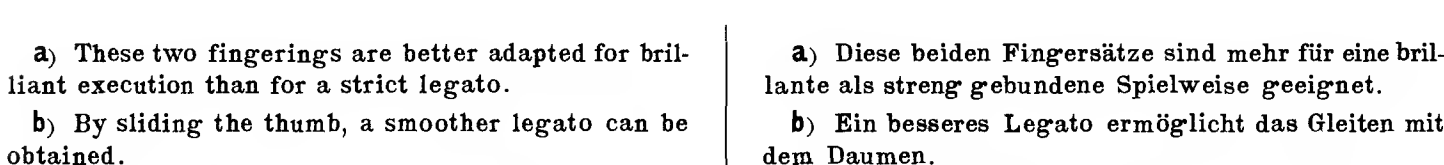
B 

b) 

c) 

d) 

R. H. 

L. H. 

a) These two fingerings are better adapted for brilliant execution than for a strict legato.

b) By sliding the thumb, a smoother legato can be obtained.

c) The best legato is obtained by sliding with the 2d finger.

d) Advanced players may slide the 2d finger in the r.h. going up and in the l.h. going down; and slide the thumb in the r.h. going down and in the l.h. going up.

a) Diese beiden Fingersätze sind mehr für eine brillante als streng gebundene Spielweise geeignet.

b) Ein besseres Legato ermöglicht das Gleiten mit dem Daumen.

c) Das vollkommenste Legato wird im Gleiten mit dem 2. Finger erreicht.

d) Geübte Spieler können in der r. H. aufwärts und l. H. abwärts mit dem 2. Finger, und in der r. H. abwärts und l. H. aufwärts mit dem Daumen gleiten.

etc. *etc.*

etc. *etc.*

etc. *etc.*

etc. *etc.*

etc. *etc.*

legato *etc.* *etc.*

* The chromatic scale in major sixths is only for fingers which can stretch it easily.

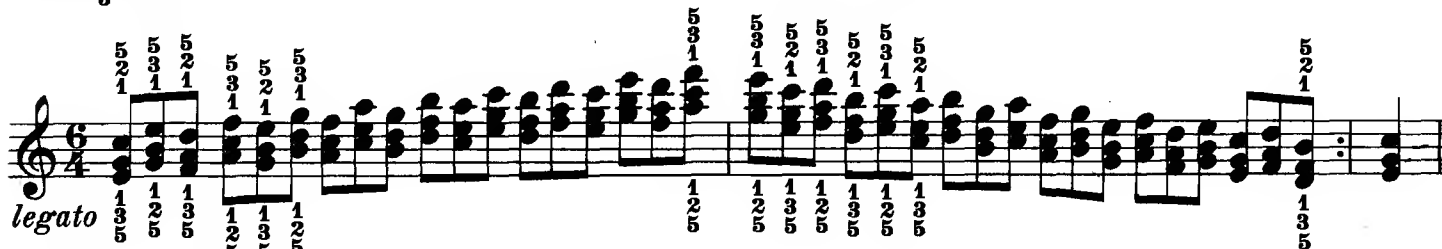
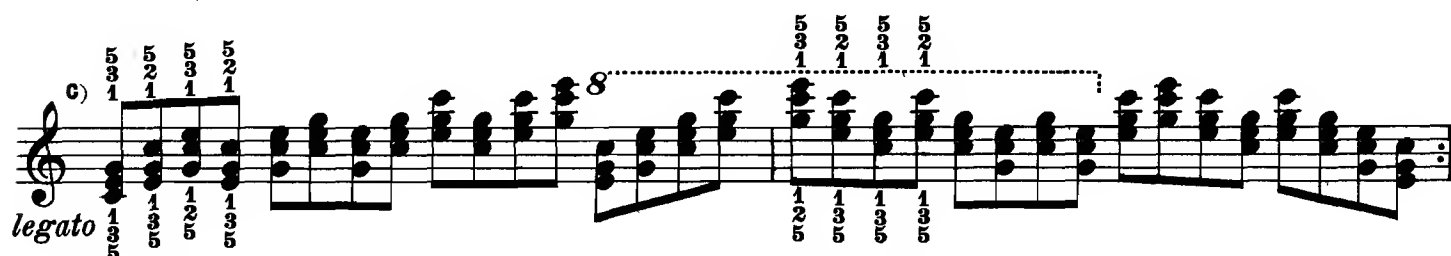
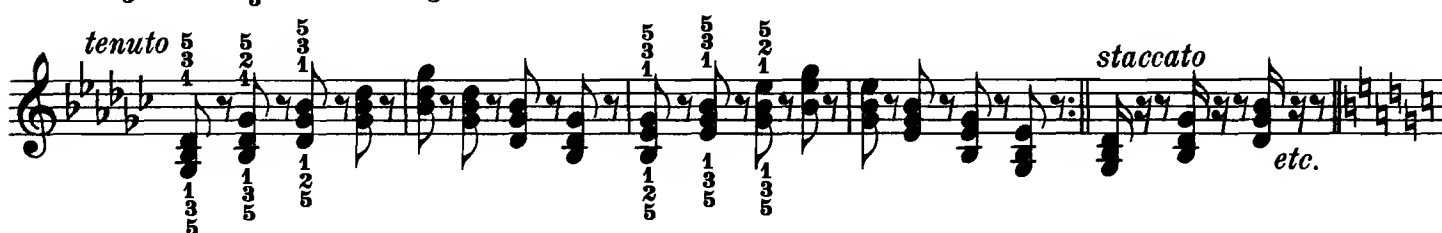
* Die chromatische Skale in grossen Sexten nur für Finger mit genügender Spannweite.

Sound each note distinctly and with precision.

Alle Stimmen deutlich und bestimmt.

1. Without Stretches

1. Ohne Spannen



a) Arm-or wrist-movement.

a) Arm- oder Handgelenkbewegung.

b) Sideways movement of the hand to the next position.

b) Seitenbewegung der Hand nach der nächsten Lage.

c) Sliding of the 1st and 5th fingers. Easy yielding of the arm.

c) Gleiten des 1. und 5. Fingers. Leichte Mitbewegung des Arms.

2. With Stretches

2. Mit Spannen



d) For practice: Arm-movement.
Übungsarten: Arm-bewegung.



B a) *staccato* etc. A *tenuto*

B *staccato* etc.

Allegro *staccatiss.*

Moderato b)

a) From the wrist.
b) Arm-movement.

a) Vom Handgelenk.
b) Armbewegung.

a) *staccato*

A *staccato*

B *b)*

staccato

a) From the wrist.

b) When quitting the keys, lift the arm vigorously.

a) Handgelenk.

b) Beim Verlassen der Tasten Aufheben des Arms mit Kraft.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a grand staff (treble and bass clef). The notation is characterized by complex chords and arpeggios, often with multiple notes beamed together. The piece begins in C major and features several key signature changes: to B-flat major in the second system, to D major in the third system, and back to B-flat major in the fourth system. The notation includes various musical markings, including 'staccato' in the first and fifth systems, and fingerings such as '5 4', '1 2 2 1', '2 2', '1 2 2 1', '4 5 2 3', and '2 4 5'. The piece concludes with a double bar line and repeat signs in the final system.

Allegro moderato

97

L. H.

2 Octaves lower

2 Oktaven tiefer

ten. *ten.*

staccato

3 4 3 4 3 4 2 3 4 2 3 4

2 2 2 2 2 2 2 2 2 2 2 2

4 3 4 3 4 3 4 3 4 3 4 3

through all keys
etc.
durch alle Tonarten

staccato

A

legato

legato

staccato

staccato

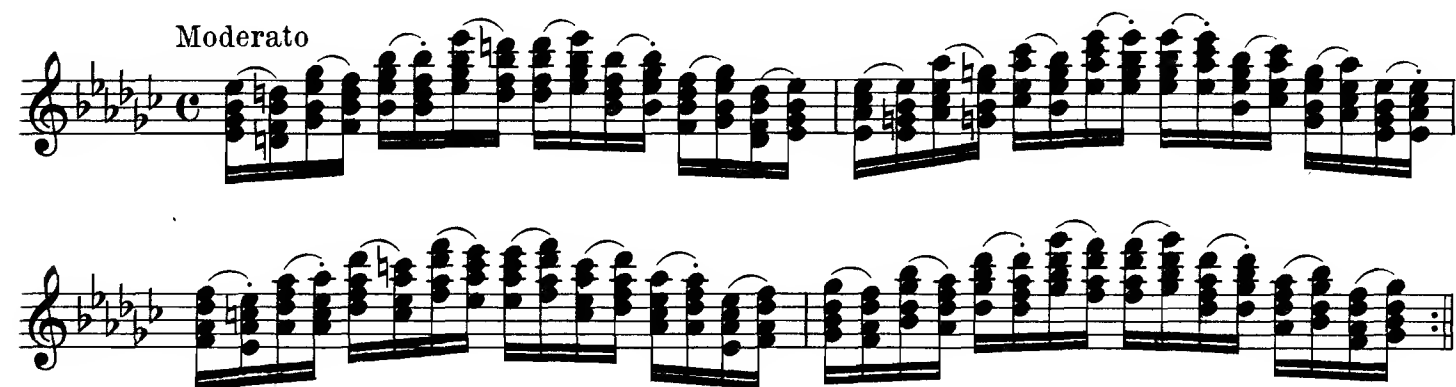
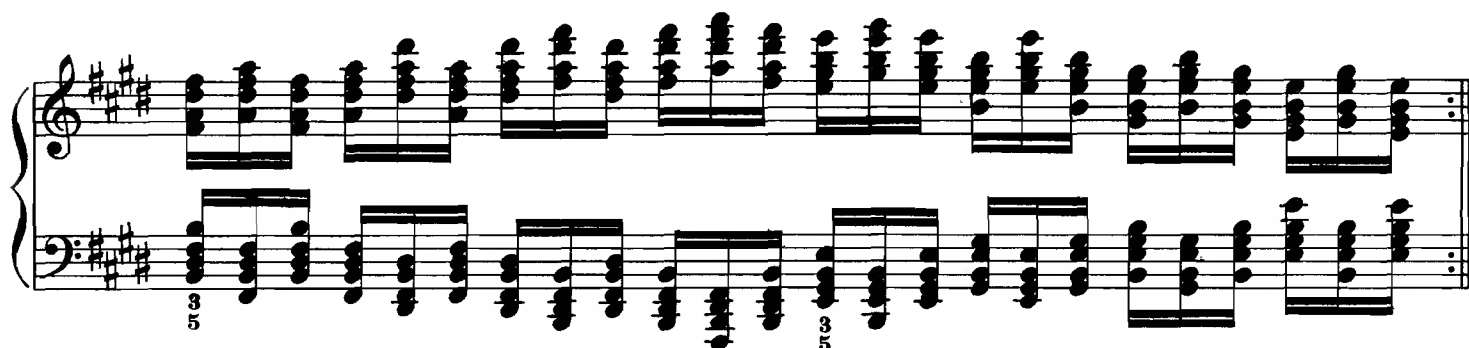
B

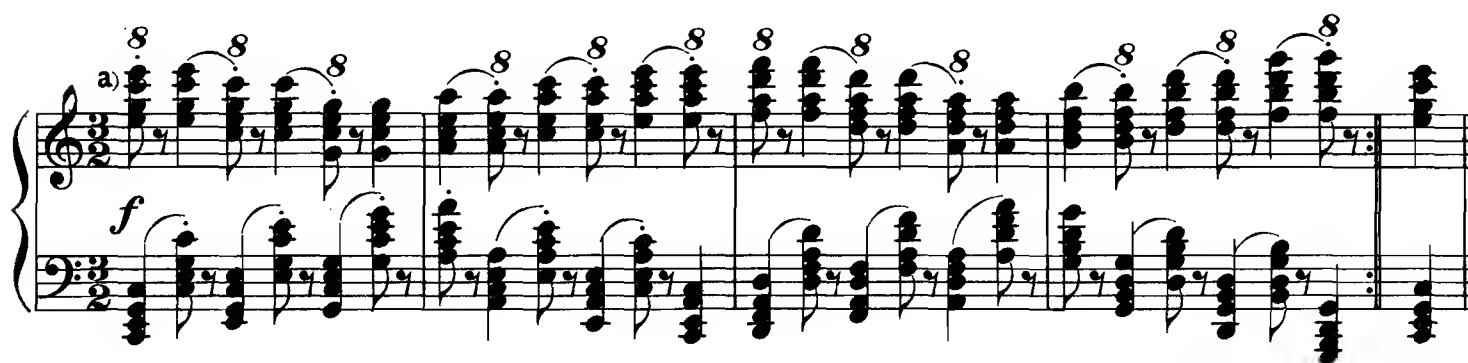
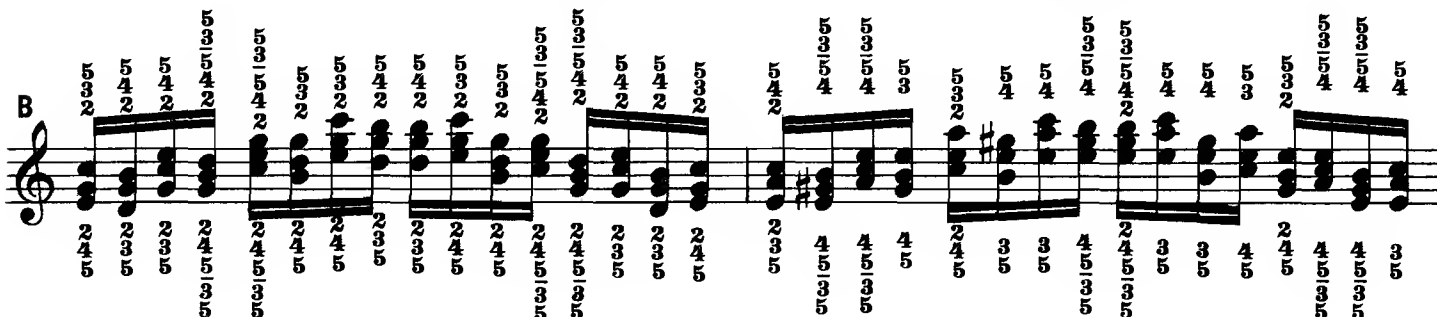
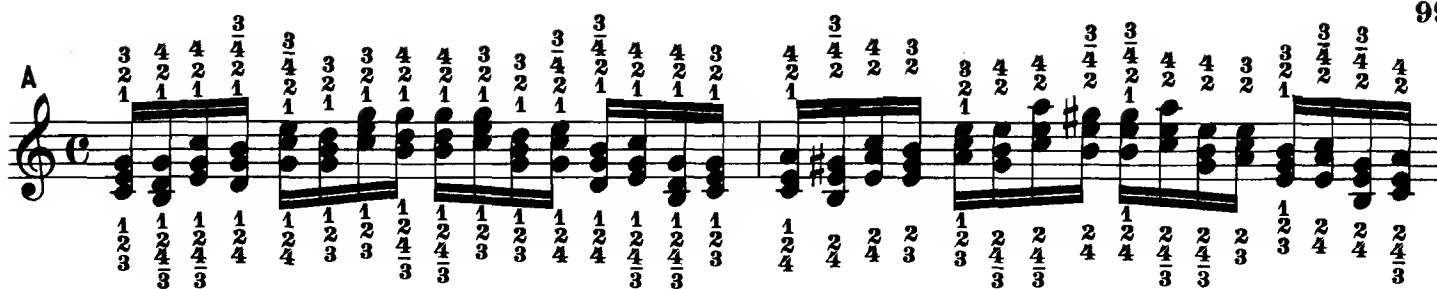
legato

legato

staccato

Meno mosso





24317
a) Throwing the arm.
b) Lifting or throwing the arm.

a) Werfen des Arms.
b) Aufheben oder Werfen des Arms.

Allegro

The first system of the musical score is marked 'Allegro' and begins with an asterisk (*). It consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features a series of chords, many of which are marked with an '8' above them, indicating an octavo (eighth) note value. The lower staff is in bass clef with the same key signature and time signature. It contains chords and some melodic lines, with some notes marked with '2' and '1' above them, possibly indicating fingerings. The system concludes with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, labeled 1 and 2. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment features a steady bass line and chords that support the melody. The overall style is that of a traditional folk song.

The image shows a musical score for a piano introduction. It is written for piano and includes fingerings, slurs, and the word "staccato". The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by rapid, staccato chords and runs, typical of the "Merry Widow" style. The score is divided into two systems, each with a treble and bass staff. The first system includes the word "staccato" and the second system includes the word "piano".

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two systems, each with a repeat sign at the end. The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, with some fingerings indicated by numbers 1-5. The piece ends with a double bar line and repeat dots.

* With the wrist. Mark the accents by a motion of the forearm.

* Handgelenk. Die Akzente mit Bewegung des Vorderarms.